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RESEARCH ON REJUVENATION STRATEGIES OF
TRADITIONAL APPAREL BRANDS

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SINGAPORE MANAGEMENT UNIVERSITY

2024

Research on Rejuvenation Strategies of Traditional Apparel Brands

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Submitted to Lee Kong Chian School of Business in partial fulfillment of the
requirements for the Degree of Doctor in Business Administration

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2024

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I hereby declare that this dissertation is my original work and it has been
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I have duly acknowledged all of the sources of information which have
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This DBA dissertation has also not been submitted for any degree in any
university previously



Yang Ziming

8 April, 2024

Research on Rejuvenation Strategies of Traditional Apparel Brands

Yang Ziming

Abstract

This paper discusses the brand rejuvenation of traditional apparel companies, focusing on whether brand rejuvenation affects brand preference and purchasing behavior, and how to effectively implement brand rejuvenation strategies. In theory, it constructs a brand rejuvenation measurement model and explores the impact of brand rejuvenation on brand equity, as well as the relationship between brand rejuvenation, brand preference and brand equity. In practice, this paper takes Cabbeen as an example to conduct a case study to analyze the implementation process, influencing factors and implementation effects of Cabbeen's brand rejuvenation strategy.

Qualitative and quantitative research methods, specifically the case study and sample survey methods, were utilized. Qualitative research has found that Cabbeen has adopted measures such as changing brand image, brand extension, and brand co-creation. The implementation process of its brand rejuvenation also goes through a process of "improvement - decline during the pandemic - further improvement". The implementation effect of brand rejuvenation also varies greatly in different regions, indicating that the process of brand rejuvenation is a long and complex one. In the process of formulating and implementing a brand rejuvenation strategy, enterprises need to carefully consider the external and internal influencing factors. They need to clarify their values and vision, carefully and accurately choose the implementation strategy, establish the image of a rejuvenation brand in the minds of

consumers, thereby influencing consumer cognition, enhancing consumer brand preferences, and establishing a good brand-consumer relationship.

In the empirical research section, this study constructs a brand rejuvenation concept model. This study redefines the CRUSH brand rejuvenation measurement model, which is confirmed having a good reliability and validity. The brand rejuvenation model established herein not only solves the problem of confusion in the internal measurement dimensions of the CRUSH model (Berger and Behrer (2016)), but also sorts out the research of other scholars, making it more comprehensive and structurally reasonable. Second, an empirical test is conducted on the mechanism by which brand rejuvenation affects brand preferences and purchasing behavior. The empirical test results indicate that brand rejuvenation has a positive impact on both brand preference and purchasing behavior, and the mediating effect of brand preference is significant. In the five dimensions of brand rejuvenation, authenticity, identity, and happiness all have a positive promoting effect on brand preferences and purchasing behavior. The two factors of coolness and uniqueness present different levels of acceptance by consumers, and their influence on brand preferences and purchasing behavior varies. The research results also prove that brand rejuvenation is indeed an effective strategy to enhance brand equity.

Keywords: apparel companies, brand rejuvenation, brand preference, purchasing behavior

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Chapter I Introduction

1.1 Research background and problems

1.1.1 Research background

The era of convergence media has quietly arrived with the changes of the times and people's contacts with media have become increasingly rich. The context and values of young people have also gradually changed with the changes of the times. People's lifestyles and consumption concepts are also constantly upgrading. iResearch portrayed in January 2020 the consumer group of China's Generation Z by surveying 1,026 samples from first- to fifth-tier cities, as shown in Figure 1.1. Generation Z was born between 1995 and 2009. They grew up in favorable economic conditions and a rich material life. They have been surrounded by technological products such as the Internet, instant messaging, smartphones, and tablets since childhood. They are young, ambitious, experience-oriented, and have distinctive personalities. They also have high spending power and are an important strength to China's new consumption and new economic development (iResearch, 2020).

iResearch (2021, 2023) holds that Generation Z is not only young, but also represents unlimited possibilities. Generally speaking, Generation Z has the following three characteristics: First, as a native of the Internet, they have rich and diverse online experience as the first group born entirely in the digital age. They can recharge themselves not only through entertainment but also knowledge learning. They average spend more than 5 hours online every day

Second, Generation Z lives a prosperous life. They live a prosperous life, make money properly, and are self-reliant. According to the survey, more than 70% of the surveyed Generation Z have a monthly disposable income of more than RMB3,000, which is mainly from themselves rather than family assistance. The per capita disposable income is as high as RMB 4,193/month (Figure1.2) .

Third, they are keen to pay for their appearance and fashion. Beauty and skin care products are their most frequently purchased ones. Nearly 40% of Generation Z purchase them once or more times a month. In the post-appearance economy era, sophistication is one of the X-side labels of Generation Z. In fashion consumption, beauty and skin care, trendy accessories and perfumes and fragrances are their top three must-haves (iResearch, 2021).

Those who win the favorites of Generation Z will win. A number of new brands such as "trendy brands", "affordable luxury" and "fast fashion" brands are rapidly occupying the market and compete for the market space of traditional apparel brands. Brand rejuvenation is the process of capturing the new generation of consumers (iiMedia Research, 2023).

Traditional brands have to conduct brand rejuvenation in order to keep with the trend of the times. Pepsi-Cola also relied on the strategic guidance of brand rejuvenation and positioned itself as the "choice of the new generation" to achieve a desperate counterattack against Coca-Cola. The smart Coca-Cola finally bowed to "young people" and began to promote brand rejuvenation and launched a new advertising slogan "It's all up to you".

In this context, apparel brands, which are indispensable to people's lives, have begun to keep up with the times to update their brand image, maintain brand vitality, further attract the younger generation of target consumers, and expand the brand's influence and communication power. They continuously upgrade and transform, and adjust strategies to make the brand advance with the times in the new era, be more characteristic of the times, and become younger and younger, to reshape the brand's positioning and image in the minds of consumers and balance the disharmony between consumers.

The reason why the brand needs to be rejuvenated is mainly due to the aging of its existing consumer groups and the solidification of the brand image. To maintain brand vitality, their target consumer groups also need to constantly change with changes in the audience group, whether psychological or in terms of age. With the advent of the Internet+ era, there are great differences in the culture, concepts, technology, etc. that people come into contact with in their lives, which will definitely lead to differentiation among consumer groups. Therefore, if the brand still follows the old marketing model and strategy, it will inevitably create a sense of disharmony between the young consumer groups and the brand, and eventually it will gradually age out in the competition and lose the new generation of consumer groups. A brand will relatively accumulate more fixed concepts after long-term development, which is also the case in brand image building. In response to this situation, brands can only continue to innovate and achieve sustainable development by changing their strategies, introducing new ones, implementing rejuvenation strategies, and making "something new".

The brand marketing environment and media environment have changed, and major consumers and consumption behaviors have changed in the Internet era. As business models are constantly changing, more and more companies are following the trend of the times and rejuvenating their brands, or reorganizing them, to have a deeper understanding of consumers whose needs are constantly changing in today's era. They intend to research and develop products that suit the needs of consumers in the new era, and keep pace with the times amidst constant adjustments and changes to rejuvenate their brands. Brand rejuvenation is not a result, but a process. Only by adhering to the rejuvenation marketing strategy and treating it as a long-term strategy can the brand continue to maintain freshness and vitality, thereby being unstoppable.

1.1.2 Research questions

There has always been fierce competition in the apparel industry, with brands emerging one after another. Further segmentation of the customer market and redefinition of needs become its mainstream. Digital marketing tools and methods have also exacerbated this redefinition process.

For example, the emergence of the concept of "affordable luxury" in recent years represents that young people in the new era are rapidly forming a luxury consumer group. After the consumption of luxury goods, this group has become increasingly rational and no longer relies solely on brand awareness. Accessible luxury brands that have high quality and low price are gradually gaining favor.

Retail and e-commerce are also actively promoting the development of affordable luxury brands. ChinaIRN (2023) conducts a summary analysis and

outlook for the luxury goods market from 2022 to 2027 and reveals that on the one hand, the presence of traditional luxury brands in first-tier cities has become saturated, and due to slow design updates, consumers are less interested in repeat purchases. Shopping malls and department stores with large crowds and high-end spending power are turning their attention to fresh and high-end light luxury brands. On the other hand, domestic luxury e-commerce has emerged since 2010. E-commerce platforms such as Xiu.com, Vip.com, VIPStore, and Shangpin.com have successively received large amounts of investment. Taobao, Tmall, JD.com, and No. 1 Store are also actively trying selling luxury goods, but the online sales of traditional luxury goods are not optimistic as consumers are worried about their expensive prices. In contrast, affordable luxury goods are highly sought after because of their wider variety of styles and more affordable prices. Major e-commerce companies have followed the trend and promoted affordable luxury goods. In addition, fast fashion brands have frequently reported with poor quality of clothing and it is difficult to distinguish from genuine for traditional luxury brands. The advantages of affordable luxury brands have become more and more prominent, and they have developed rapidly in the Chinese market. Domestic and foreign apparel brands want to take a share in the "affordable luxury" market.

It can be seen that the clothing market is no longer as clear-cut as before between mass consumer goods and luxury goods. From the perspective of fashion consumption, the clothing market has roughly formed three levels: fast fashion, luxury goods and affordable luxury goods. Three levels mean new consumer demands, which bring huge challenges to existing apparel brands.

How to adapt to new customer needs, new marketing media and channels, and update their own brands are major challenges facing traditional apparel brands.

This paper focuses on brand rejuvenation in traditional apparel companies, including:

Research Question 1: What is brand rejuvenation? Although a lot of literature uses this term to discuss issues related to brands, the focus varies. Many scholars substitute brand rejuvenation with brand personality, brand revitalization, and brand coolness, etc. This paper argues that these definitions are not yet representative of the connotations of brand rejuvenation, and that the CRUSH model of brand rejuvenation has been proposed by Berger and Behrer (2016) and others, but they have not conducted an empirical study to verify the credibility of the model, and there is some crossover between the dimensions, which requires redefining the connotation. Therefore, this paper first defines the connotation of brand rejuvenation to lay the foundation for further research.

Research Question 2: How can brand rejuvenation be effectively implemented? What are the influencing factors in the implementation of brand rejuvenation from strategy to performance? This paper intends to take the apparel company Cabbeen as an example, to gain a deeper understanding of Cabbeen's development process, to analyze its brand rejuvenation strategy, implementation process and effect, and to reveal the internal mechanism of the effectiveness of the brand rejuvenation strategy.

Research Question 3: How does brand rejuvenation affect brand preference and brand loyalty in apparel companies? Then influence the purchasing behavior? This paper intends to adopt the method of empirical research to construct a theoretical model on the basis of clarifying the conceptual model of brand rejuvenation to test the impact of brand rejuvenation on brand preference and purchasing behavior.

1.2 Significance

New start-ups often have advantages in innovation capabilities, while traditional apparel companies have the advantage of accumulating assets and experience. A large number of customers also means that the brand image is solidifying and the customer base is aging. How to impress potential customers so that the brand is no longer a "brand worn by seniors" is a severe challenge for every existing clothing brand. In practice, this paper will help improve the brand capabilities of China's apparel companies and enhance brand rejuvenation, thereby improving marketing performance.

In theory, the current research on brand rejuvenation is still in its infancy. Although practice is in full swing, it lacks theoretical explanation and support. Research on brand rejuvenation is buried in other studies such as brand innovation, brand equity, advertising strategies, etc., and there is a lack of theoretical explanation of the brand rejuvenation system. This paper strives to contribute to the theory of brand rejuvenation.

1.3 Research purpose

This paper takes Cabbeen as the research object and aims to explore the rejuvenation strategies of traditional apparel brands. Specifically, the research and analysis herein are expected to achieve the following purposes:

First, constructing a brand rejuvenation measurement model to enrich the theoretical results of existing brand rejuvenation research and lay a foundation for research on China's apparel companies. Since the topic of brand rejuvenation strategy is currently a hot topic in the practical field, there are few theoretical studies that deeply explore the strategic dimensions of brand rejuvenation. What brand rejuvenation is and how to measure it still need to be further clarified. This paper hopes to contribute to this progress.

Second, selecting Cabbeen that implements brand rejuvenation strategies as a research sample. By exploring its brand rejuvenation strategies, analyzing the implementation process of the brand rejuvenation strategies and discussing the mechanism and influencing factors of the implementation of the brand rejuvenation strategies.

Third, desiring to discuss its strategic adjustment and transformation and upgrading and providing reference for Chinese apparel brands in terms of improving or reshaping the brand image of enterprises through the analysis of the Cabbeen's rejuvenation strategy.

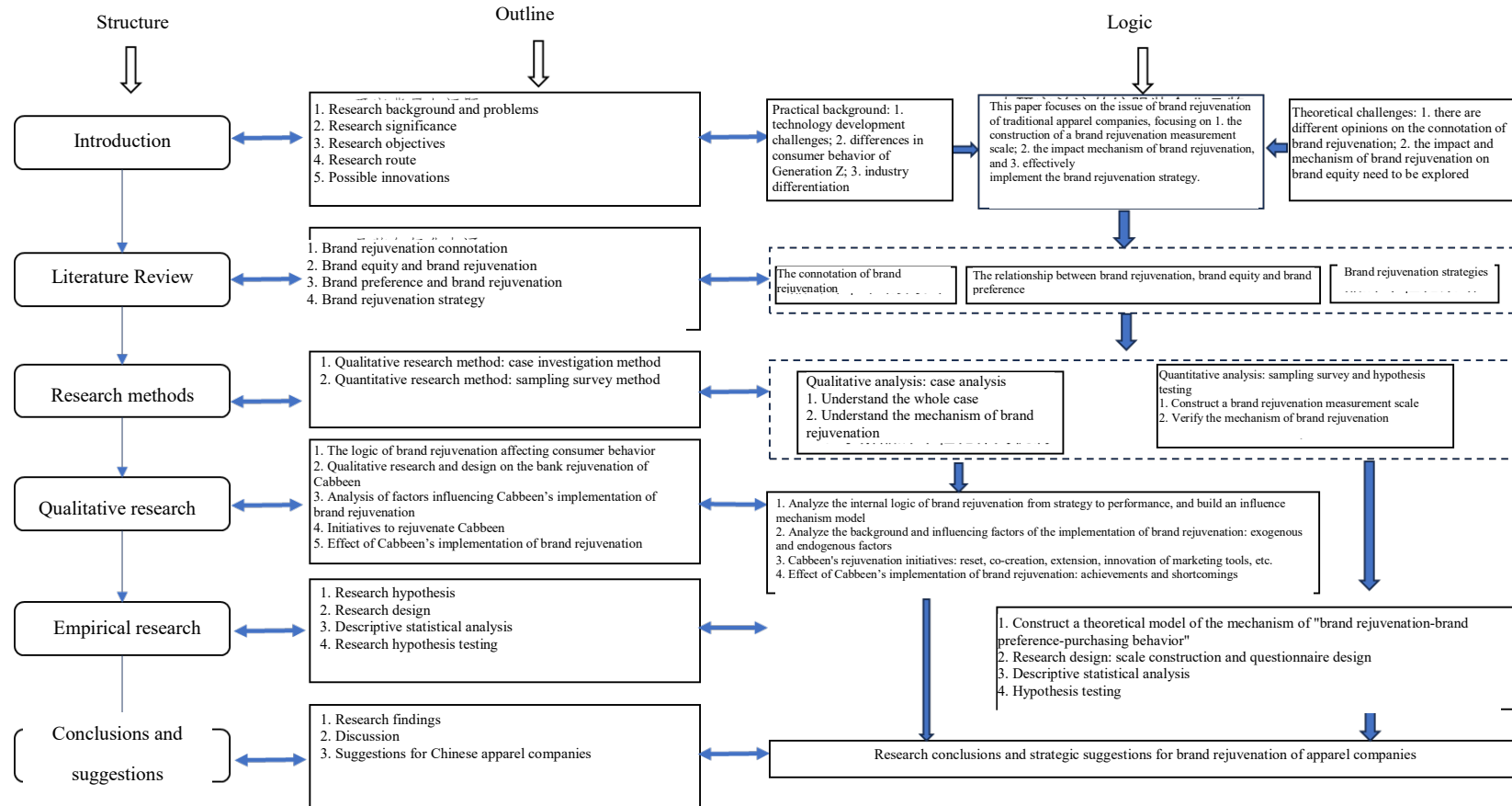
1.4 Research route

This paper researches in the path of "theoretical analysis-realistic investigation-empirical testing-conclusion and countermeasures". See Figure 1.3 for the technical roadmap. It specifically addresses the following four key issues: 1. To theoretically reveal the internal logic and mechanism of brand rejuvenation affecting brand preference and brand equity; 2. To understand the process of brand rejuvenation through case studies; 3. To empirically test the influence path and effect on brand preference and purchasing behavior; 4. To give countermeasures and suggestions for brand rejuvenation of apparel companies.

1.5 Possible innovations

This paper may have two innovations: constructing a measurement scale for brand rejuvenation; the current consensus among scholars is that brand rejuvenation is an important measure to prevent the brand from entering the aging and decline period in the brand development life cycle. The purpose of brand rejuvenation is to increase brand equity and thereby improve business performance. However, there is still a certain ambiguity in theory: what exactly is brand rejuvenation? In other words, how to measure brand rejuvenation? It is still an issue that needs to be discussed urgently. This paper intends to review theoretical literature, and practically constructs a measurement scale for brand rejuvenation based on previous research. Then, it combines qualitative research and empirical research to verify the mechanism impacting brand rejuvenation on consumer behavior, and puts forward corresponding countermeasures and suggestions on this basis.

Figure 1.1 Research technology route



Chapter II Literature review

This chapter first introduces the reasons for brand rejuvenation. Brand rejuvenation is an important part of the brand life cycle. It is the brand reactivation when the brand enters and is about to enter the mature stage. Therefore, this chapter first introduces the brand life cycle theory and the necessity of brand rejuvenation. Then it sorts out the relevant research on brand rejuvenation and defines its connotation, to lay a foundation for the theoretical framework hereof. Secondly, this chapter introduces the important impact of brand rejuvenation on brand equity, and clarifies that brand rejuvenation is an important strategy to enhance brand equity; thirdly, this chapter introduces the relevant theories of brand preference. Consumers have a relationship with brands from cognition, preference to purchase. This paper incorporates brand preference as an important influencing factor into the research model. Finally, this chapter summarizes several important implementation strategies for brand rejuvenation, laying a foundation for the analysis of this paper.

2.1 Brand rejuvenation

Brand rejuvenation strategy is a strategy developed to solve the problem of brand aging, also known as brand activation or revitalization (Berry, 1988). The so-called brand aging means problems, i.e. aging problems, that an enterprise will encounter in its long-term development, i.e. gradual decline in brand's popularity and reputation, in consumers' cognitive memory, in market share due to fall in product sales and in consumer purchasing loyalty due to

various reasons such as changes in the internal model management or changes in the external environment (Rink & Swan, 1979).

2.1.1 Brand life cycle theory

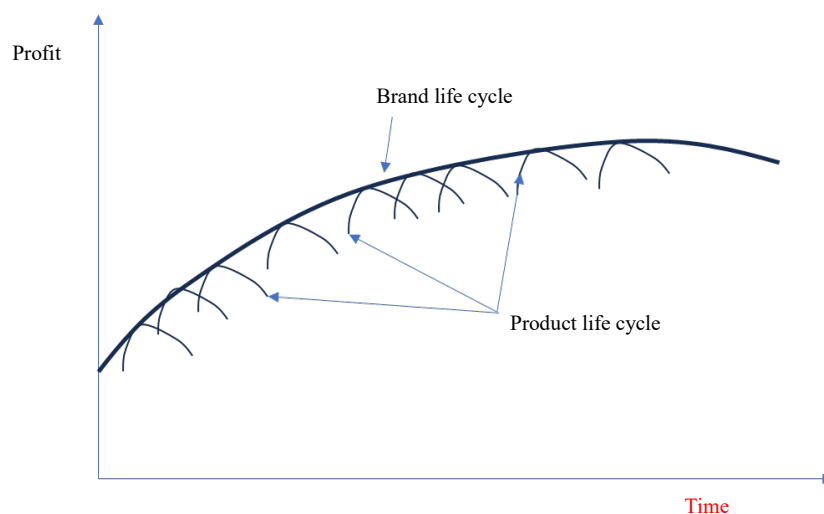
Brand rejuvenation or brand activation is closely related to the brand life cycle, and the brand life cycle theory is based on the product life cycle theory. Vernon (1966) proposes the product life cycle theory and divides it into four categories: new products, mature products and standardized products. Brands, like products, have their own life cycles (Bennett & Rundel-Thiele, 2005; Han, 2017). But there are also differences between products and brands. A "product" provides practical benefits, while a "brand" is a name, symbol, design or mark that adds value to a product beyond its functional utility. A "brand" is used to create emotional bonds with products, services and organizations. Schiffman et al. (2015) state that a brand is power given to products and services. A company's brand represents a valuable characteristic of an organization and is the bearer of goodwill that a company has carefully run and cherished for many years.

The brand life cycle we usually mention refers to the entire process of a new brand from its initial entry into the market to its final exit from the same (Chan, 2009). Similar to the product life cycle, the brand life cycle refers to the market life cycle of the brand, which includes five stages: gestation period, infancy period, growth period, maturity period and decline period. The gestation period refers to the process from when a brand enters the market with a product or enterprise until it is perceived by the vast majority of consumers in the target market. The infancy period is the process in which the

brand has been generally recognized and familiar with consumers in the target market, but has not yet been recognized by the vast majority of consumers in the target market. The growth stage refers to the period when a certain number of consumers in the target market become satisfied with the products represented by the familiar brand or become aware of the brand through other channels, thereby identifying with the brand. This sense of self-identification with the brand and trust spreads and diffuses in a certain way, and eventually becomes a general social consensus. The maturity period refers to the process of maintaining a brand with high visibility and improving its good brand image with changes in the internal and external environments, and increasing the degree of awareness, recognition and trust of consumers in the target market. The decline period refers to the process of withdrawal from the market. The relationship between the brand life cycle and the product life cycle is shown in Figure 2.1. In the life cycle of a brand, countless products enter the market, become mature, and then exit the market. That is, the life cycle of a brand includes many product life cycles.

Figure 2.1

Product life cycle and brand life cycle



From the perspective of brand development, Bennett et al. (2005) divide the development history of the global brand life cycle into five stages: (1) The birth of brand loyalty (1870-1914). At this stage, brands gave consumers support to identify products. The difference between brands has been stable, such as Coca-Cola, Gillette, etc.; while customers tend to repurchase products they have consumed before and are satisfied with; the match between the two will encourage the consistency between consumers and sales, resulting in increased sales. (2) The golden age of brand loyalty (1915-1929). During this period, the brand value began to appear. Sellers carried out promotions to maintain the visibility of the brand; consumers responded positively and generated functional brand loyalty (attachment to differentiated functions of brands), thereby increasing consumers' trust in the brand, which can reduce consumers' resistance to the brand. (3) Potential brand loyalty (1930-1945). At this stage, the world experienced World War II and the brand supply was scarce. Brand loyalty is affected by environmental factors, and consumer loyalty to a brand may not necessarily translate into purchasing behavior. (4) The birth of multi-brand loyalty (1946-1970). After World War II, manufacturing brands produced new products and retail sales industry is growing rapidly. Discount stores and other formats have emerged. Competition among enterprises has intensified; product quality has generally improved, and differences between brands have decreased. As price sensitivity has increased, consumers have begun to wander between different brands. The baby boomer area began to dominate market demand, ushering in the diversified brand loyalty stage. (5) Loyalty declined until it disappeared (1971-present). In this stage, multi-brand loyalty became mainstream; product

homogeneity increased, and brand competition intensified. Brands in certain categories are no longer a guarantee of quality, but a role for consumers to convey their self-worth and identity. Consumers begin to need not only product experience, but also other comprehensive experiences including emotional experiences. Consumer demands are increasing, and dissatisfaction is also increasing. In the Internet era, many factors such as cultural differences, communication channels, and consumption concepts of Generation Z have further intensified the transformation process of the brand life cycle from new brands, mature brands to aging.

From the perspective of the research on brand life cycle theory, the shift of research focus has also gone through five stages: Stage I: 1930-1945, the initial stage of brand system research. In 1931, Neil McElroy, who was responsible for the sales of Camry soap at P&G, proposed the concept of "one person responsible for one brand", which was a great success and was appointed as general manager. Brand managers emerge. P&G's brand manager system has been adopted by many large companies, effectively improving the competitiveness and vitality of the brand.

Stage II: 1945-1960, systematic research on brand theory began. In 1950, advertising master David Ogilvy first proposed the concept of brand. He believed that a brand is an intricate symbol, an invisible combination of attributes, name, packaging, price, history, reputation and advertising styles and a brand is also defined by consumers' impressions of its use and their own experiences (Taylor, 2011). In 1955, Burleigh B. Gardner and Sidney J. Levy published a paper titled "The Product and the Brand" in the Harvard Business

Review and proposed the idea of emotional brand and brand personality. They believed that a brand develops as it has a set of values that can meet the rational and emotional needs of customers, and the creation of a brand must transcend differentiation and functionalist values. In the early 1950s, Russell Reeves proposed the USP (Unique Sales Proposition) theory, using a "unique sales proposition" to instill the uniqueness of a product into consumers and thereby promote product sales. This theory has three principles, that is, all advertisements make to customers the same proposition, which must be something that competitors cannot or have not proposed, and it must have enough promotional power to impress customers (Taylor, 2011). He created the classic advertising slogan "Only dissolves in the mouth, not in the hands" for Mars' M&M chocolate beans, which has been used for more than 40 years. The USP theory first proposes the idea of communication, that is, delivering unique product information to consumers (Lupberger, 2009). In 1955, Corporate Identity theory played an important role in the development of brand communication. It mainly consists of three parts: Mind Identity, Behavior Identity and Visual Identity (John, 2008). The American company IBM first introduced the blue visual logo IBM and established the "Blue Giant" brand image, setting off an "image revolution".

Stage III, from 1960 to 1980, is the era of theoretical research on brand life cycle, brand personality and brand positioning. Manfred Bruhn proposed the "Brand Life Cycle", consisting of six stages: brand creation, stability, differentiation, imitation, division and polarization (Bruhn, 2003). In 1963, David Ogilvy proposed the famous brand image theory. The theory has three principles: as product homogeneity increases, consumers' rational choice of

brands weakens; as people pursue functional and emotional benefits, advertising should focus on giving the brand more emotional benefits; all advertisements are a long-term investment in the brand image. Based on this theory, Ogilvy created the image of "a man wearing an eyepatch and a Hathaway shirt" for a shirt that had been silent on the market for 116 years, becoming a model of BI theory. The brand image theory puts forward the importance of brand image and emphasizes that the shaping of brand image lies in consistent brand communication behavior. With in-depth research on brand connotation, the U.S. Gray Advertising Company proposed the "Brand Character Philosophy", and Japanese Professor Kobayashi Taisaburo proposed the "Corporate Character Theory", gradually forming the "Brand Character Theory". This theory believes that in communication with consumers, image can only be recognized, while personality can cause admiration. Personality is the highest level of brand communication. To achieve better communication effects, the brand should be personified and represented by people who can showcase the brand personality. Also, core patterns and text can be used to express the brand's special personality. The purpose of shaping brand personality is to convey the unique brand personality to target consumers and create a self-identification with the brand (Hosany et al., 2013).

To make corporate brand promotion activities more efficient, Rise and Trout first proposed the term "Positioning" in 1969 and published a series of articles titled the "Positioning Era" in the "Advertising Time" in 1972. And, in 1979, he systematically discussed the theory of brand positioning in the monograph "Positioning: The Battle for Your Mind" and believed that in the context of product homogeneity and similarity, the key to the success or

failure of corporate marketing is to start with the communication object, that is, the consumer. The product and brand occupy a favorable position in the minds of consumers. Once the product and brand occupy this favorable position, the company creates the difference between the brand in consumers' mind and the personalized difference of the brand, which means the company or its brand has been recognized by consumers and can effectively solve the company's sales problems (Ries & Trout, 2002, 2015; Trout & Ries, 2011).

Stage IV, from 1980 to the late 1990s, the era of research on brand value, brand equity and integrated marketing communications. David Aaker completed his brand trilogy "Managing Brand Equity" (1991), "Building Strong Brands" (1995), and "Brand Leadership" (1998), which had a profound impact on the global business community (Aaker, 2018a, 2018b, 2018c). David Aaker proposed the important concept of brand equity. Brand equity is a set of brand assets and liabilities connected with the brand name and its symbols. It can increase or decrease the impact of a product or service on the value of the company or a certain customer. David also proposed the "Five-Star Brand Equity Model", which includes five aspects: brand loyalty, perceived brand quality, brand awareness, brand association and other brand assets.

During this period, many well-known advertising companies proposed strategies that were both theoretical and practical. For example, Ogilvy proposed "360 Brand Stewardship"; Saatchi, the "Global Branding" (Alden et

al., 1999) ; Dentsu, the "Brand Communication"; Bates, the "Brand Wheel"^①, and JWT proposed the "Total Branding".

During this period, the marketing concept shifted from "push" and "persuasion" to "attraction" and "communication", and from the product perspective to the customer perspective. A strategic brand marketing expert Keller (1999b) defines brand equity from the customer's perspective. Keller insists that the essence of brand equity is the customer's differentiated response to brand marketing activities caused by the customer's existing brand knowledge. Together with Aaker (1992), they constructed a brand equity pyramid model based on the consumers (Keller, 1999a; Keller & Aaker, 1992). A professor from Northwestern University, Schultz (1992), known as the "Father of Integrated Marketing Communication," published his representative work "Integrated Marketing Communication" in the *Sales & Management* to clearly define Integrated Marketing Communication (IMC), triggering a new marketing revolution and also making companies to re-examine their brand's marketing communication activities. The core idea of IMC is to convey a unified communication message to consumers, with "one image, one voice" as the goal (Schultz, 2001; Schultz et al., 2017). Tom Duncan of Colorado State University published "Brand Supreme - Using Integrated Marketing to Create Ultimate Value". He believes that IMC is a concept and a communication process. Duncan (1998) particularly emphasizes that marketing is not about "persuading" customers, but about equal "communication" with customers, and introduces the concept of "stakeholders" into integrated marketing communication activities (Duncan, 2003).

^①The brand wheel method is still used by many well-known companies such as McKinsey (A better way to build a brand: The community flywheel | McKinsey, 2022.).

The fifth stage last from the beginning of this century to the present, and it opens up a new perspective in brand research. Brand ecology research, brand narrative research, brand philosophy research, etc. have received widespread attention. Moore (2006) proposes the concept of "business ecosystem" and, more and more scholars have begun to conduct new research on brand nurturing from the perspective of ecological synergy and evolutionary bionics. In "Building Strong Brands", Aaker (1992) clearly proposes the concept of "brand group" based on a single corporate brand system. Aaker (2004, 2007) introduces the ecological population concept into the study of brand theory, which is continuously optimized in subsequent research. Winkler (2000) systematically elaborates on the new concept of brand ecological environment and points out that the brand ecological environment is a complex, dynamic and ever-changing organic organization (Winkler, 2000). Duncan (2003) points out: the real brand actually exists in the hearts of the stakeholders. There are inherent two-way interactions and overlaps among the relevant interest groups in the brand ecosystem. There is an ability to evolve and adapt between the corporate brand and the business ecological environment. American brand strategy expert Laurence Vincent discusses brands from the perspective of narrative in *Legendary Brands: Unleashing the Power of Storytelling to Create a Winning Market Strategy* (2002). Brand myths use brand narratives to convey a world view and sacred concept that transcends product usage functions and cognitive product features (Vincent, 2002).

2.1.2 Opportunities for brand rejuvenation exist in the brand life cycle

The above development process of the brand life cycle reveals that brands, like products, consumer loyalty to the brand also has a process from stimulating love, gradually stabilizing preferences, maturing, declining and finally dying. How to keep consumers' love for the brand at the pre-maturity level is the focus of brand rejuvenation.

Although the brand life cycle is based on time, the length of time cannot be used to determine which stage of the life cycle a brand is in (Mercer, 1993). The development of brands is uncertain. Some time-honored brands that have existed for hundreds of years may still be in the maturity stage. Mature brand development strategies will not cause them to age. Some newly created brands may face post-maturity just after entering the start-up stage. Therefore, there is no clear time standard for which stage of the life cycle a brand belongs to. Only when enterprises manage brand building per se, clarify brand positioning, and innovate marketing communication strategies based on market and consumer needs, can they stay hot and avoid the brand from entering a period of decline, aging, and eventually being eliminated by the market. Changes in the life cycle of brands and products, in the social environment, and in consumer consumption levels and concepts will all affect the speed of brand aging (Chen, 2009).

The main reasons for brands being eliminated are: First, from external factors, competition is fierce and consumers' attention is distracted, resulting in reduced brand loyalty. In an environment where consumers take the initiative, consumer preferences will change due to frequent and diverse

competitive behaviors among brand competitors (Aaker, 2003; Hong et al., 2014). Second, internally, deficiencies in brand management, internal corporate governance issues, negative attitudes of employees and many other factors have led to a decline in consumer perceived value (Aaker, 1992; Walsh et al., 2018). Third, from the perspective of brand management itself, factors such as insufficient brand communication, lack of brand updates, declining value, or problems in channel management lead to reduced brand awareness, reduced brand preference, etc. (Temporal, 2015).

Based on the brand life cycle theory, scholars have also discussed how to keep brands hot. A relatively unified understanding is that when a product enters the transition from maturity to decline, it is necessary to consider brand rejuvenation.

For example, Ramachandran (2015) points out that when a brand gradually loses its market competitiveness, it will also enter a period of decline. During this period, consumers' demands for the product decline, leaving little room for market growth. As new brands and products attract consumers' attention, the influence of brands among consumers gradually weakens or even disappears. In order to survive, companies need to redesign their brands or adjust their marketing strategies and communication methods, or even create new brands (Ramachandran, 2015). Bennett (2005) believes that brand loyalty seems to be a process of gradual reduction and extinction, but this process can also be reversed. They proposed two methods to reverse this law: one is differentiation, to make different from other brands; the second is to give brand connotation, thereby establishing brand identity, and combine

it with attitude, quality, experience, service support, etc. to create a unique brand image recognition. They suggest that brand managers may need to update their understanding of the nature and role of brand loyalty. Smit (2011) also points out that as the brand continues to develop, the market may be basically saturated in its mature stage. Since the brand in this period has a higher reputation, consumers have formed a relatively fixed attitude toward the brand and there are fewer potential consumers. At this stage, the products have basically been finalized, and it is also very difficult for companies to develop new products. Then companies need to make strategic adjustments based on changes in the market environment and consumer demands, such as optimizing products and services, adjusting marketing strategies, and maintaining the brand rejuvenation (Smit, 2011).

2.1.3 Definition of brand rejuvenation

The current consensus among scholars is that brand rejuvenation is an important measure in the brand development life cycle to prevent the brand from entering the aging and decline period. The purpose of brand rejuvenation is to increase brand equity and thereby improve business performance. However, there is still a certain ambiguity in theory: what exactly is brand rejuvenation? In other words, how to measure brand rejuvenation? It is still an issue that needs to be discussed urgently.

I found a total of 387 related studies by using key words “品牌年轻化”, “brand revitalization”, "revitalizing brands", "brand revival" and "brand rejuvenation" in CSSCI (13 in total), Springer (122) and Emerald (112), ABinform (183) after removing duplicates. Among others, 93 studies, 69

academic research articles, 17 dissertations, 3 bibliographies, and 3 conference papers are significantly related to brand rejuvenation. We make an arrangement and found that in previous literature, brand rejuvenation is often equated with brand rejuvenation strategies and initiatives and the results of brand rejuvenation.

This paper divides scholars' definitions of brand rejuvenation into three categories: first, implementation strategy, which is a measurement method adopted by most researchers; second, the result of strategy implementation; third, discussion of the connotation of brand rejuvenation as shown in Table 2.1(as the space is limited, only some representative works are selected). In the first category, some scholars use brand rejuvenation strategies to replace brand rejuvenation. For example, Andrews and Kim (2007) study brand rejuvenation in the automotive and electronics industries and believe that brand rejuvenation includes updating brand image, updating brand attitude, and brand relationships and that product innovation, third-party evaluation (to enhance trust) and advertising play a mediating role between brand rejuvenation and customer retention. Some scholars such as Giesler (2012) directly regard brand image rejuvenation as a substitute for brand rejuvenation. Using brand rejuvenation strategy as brand rejuvenation itself seems too superficial, as judging whether a brand is rejuvenating mainly depends on consumers' feelings rather than implementation strategies.

Table 2.1**Views that brand rejuvenation is equivalent to brand rejuvenation strategy**

Category	Researcher	Research content	Definition of brand rejuvenation
Equating brand rejuvenation with implementation strategy	Andrews and Kim (2007)	Study how to improve customer retention in the automotive and electronics industries through brand rejuvenation. Conclusion: Innovative product updates, third-party evaluations and advertising are mediating variables that influence brand rejuvenation on customer durable.	Update brand image, brand attitude and brand relationships
	Wardanna (2013)	Study the influencing factors of brand rejuvenation of King's University of Indonesia. Conclusion: Brand favorability, brand strength, and uniqueness affect brand rejuvenation	Brand image rejuvenation
	Kumar and Febiansyah (2014)	Study how low-cost airlines can promote brand rejuvenation. Conclusion: Insurance policies, product innovation, advertising, responsibility, compassion, reliability, etc. can all help improve brand rejuvenation.	Brand image rejuvenation
	Nasreen et al. (2019)	Study the factors influencing the rejuvenation of private school brands. Conclusion: Mainly influenced by interactive marketing communications, consumer experience, social media influence and corporate culture	Brand image rejuvenation
	Niemelä (2019)	Study the impact of nostalgia, brand priority, etc. on brand rejuvenation.	Collaborate with consumer brands on image co-creation
	Tinashe (2019)	Consumer beliefs, brand functions and brand value have a positive impact on brand rejuvenation.	Brand portfolio packaging (brand extension strategy)

The second type of view regards the implementation results of brand rejuvenation as brand rejuvenation. Researchers select consumers' loyalty and investment in new brands as indicators to measure brand rejuvenation (see Table 2.2). This paper believes that factors such as trust, loyalty, and investment are essentially the implementation effects of brand rejuvenation, rather than brand rejuvenation itself.

Table 2.2

Views that brand rejuvenation is equal to the results of strategy implementation

Category	Researcher	Research content	Definition of brand rejuvenation
Equating brand rejuvenation with implementation results	Nassimi et al. (2015)	Study the brand rejuvenation of Mellat Bank in Iran	Customer attitudinal and behavioral loyalty to the brand
	Gilal et al. (2020, 2021)	Personal nostalgia, historical nostalgia, and cultural nostalgia have a certain resistance to brand rejuvenation. Age and gender play a moderating role.	Consumers' engagement and trust in brand rebuilding activities
	Ali (2019)	Study brand rejuvenation in the furniture industry and find that social media communication is helpful in implementing brand rejuvenation	Loyalty to revitalizing brands
	LEE and SEONG (2021)	Brand rejuvenation can enhance the brand's perceived value, practical value (functional value), emotional value, social value and economic value	Satisfaction and trust in revitalizing brands

Some scholars are also actively exploring the internal dimensions of brand rejuvenation, aiming to answer "What is brand rejuvenation?" What dimensions are included?" As shown in Table 2-3. Bergh and Behrer (2016)

conduct a 9-year study on Generation Z aged 4-18 years old and Generation U aged 19-35 years old. Based on the research on the daily behavior of teenagers, they listened to the voices of Generation Y and Generation Z and proposed five dimensions to impress young people: coolness, realness, uniqueness, self-identification with the brand, and happiness. These five dimensions define brand rejuvenation based on brand attributes, which are essentially different from previous research. Other scholars use coolness to replace brand rejuvenation. "Cool" is the feeling that many young brands showcase, but it is not enough to just regard it as a feeling. "Cool" represents uniqueness. Laud (2013) researches the Arab world and hold that the desire for uniqueness is the essence of coolness, regardless of culture and religion. Consumers identify their coolness by seeking out products and brands that provide them with a status of coolness. Cool brands are considered extraordinary, aesthetically appealing, vibrant, high status, rebellious, original, authentic, niche, unique and popular (Lalin et al., 2017). The coolness will affect consumers' attitudes, satisfaction, willingness to talk about the brand, and willingness to pay for the brand (Warren et al., 2019).

From this perspective, a rejuvenating brand is a brand that makes people excited. The essence of a rejuvenating brand is the touching qualities of the brand itself. **Therefore, brand rejuvenation is not a strategy nor the brand equity and financial performance brought about by the strategy, but its own heart-touching qualities. This definition is the conceptual basis of this paper.**

Table2.3**Connotation of brand rejuvenation**

Category	Researcher	Research content	Definition of brand rejuvenation
Internal dimensions of brand rejuvenation	Laud (2013)	Laud (2013) researches the Arab world and holds that the desire for uniqueness is the essence of coolness, regardless of culture and religion. Consumers identify their coolness by seeking out products and brands that provide them with a status of coolness.	Coolness
	Bergh and Behrer (2016)	The researchers conducted a 9-year study on Generation Z aged 4-18 years old and Generation U aged 19-35 years old. They studied companies such as Coca-Cola and Nike and proposed five dimensions of brand rejuvenation. They believe that understanding the younger generation's potential driving force and demand and improving brand rejuvenation can create an exciting brand.	Brand coolness, realness, uniqueness, self-identification with the brand and happiness
	Lalin et al. (2017)	Cool brands are considered extraordinary, aesthetically appealing, vibrant, high-end, rebellious, original, authentic, subcultural, iconic, and popular.	Coolness
	Warren et al. (2019)	Coolness affects important outcome variables, including consumers' attitudes toward the brand, satisfaction, willingness to talk about it, and willingness to pay for the brand.	Coolness

2.2 Brand preference and brand rejuvenation

The consumer's purchasing decision-making process is the process of converting the consumer's purchasing motivation into purchasing activities. This process is the internal transformation process of the consumer's recognition of products and brands after integrating various factors. It is complex and changeable. For example, a healthy development process is: consumers can get to know the brand through accidental shopping experiences (either try to buy it after recommended by other channels such as advertising, social media, relatives and friends, etc.). After generating a satisfactory shopping experience, a good brand will be formed. From recognizing products to recognizing brands, consumers gradually develop brand preferences, increase brand loyalty, and promote multiple purchases. This paper will briefly elaborate on the intrinsic relationship between brand recognition, brand preference and brand rejuvenation.

2.2.1 Brand awareness: brand equity based on consumer perspective

Brand equity is a mature concept that has been discussed by many scholars. There are three perspectives to define this concept: the first is based on the value perspective of financial accounting, emphasizing the accounting value of brand as an intangible asset; the second is based on the enterprise's perspective, emphasizing the added value that the brand brings to products and services; the third is based on the consumer's perspective, emphasizing the impact of the brand on consumers and the relationship between it and consumers.

The brand equity view based on the value perspective of financial accounting believes that brand equity is an asset. Aaker defines it as "the sum of increase or decrease in the assets and liabilities related to a brand, name, or symbol of the value of products or services provided to an enterprise or its customers" (Aaker & Keller, 1990). Compared with branded products, the reason why a brand brings added value and additional benefits to a product beyond its use value is because of the added value of the cash flow generated by the brand (Osorio et al., 2020). Brand equity refers to the financial status, net worth and other related characteristics of the brand, and includes two parts: brand evaluation and brand characteristics.

The brand equity view based on the perspective of corporate value believes that brand equity is an investment by an enterprise to establish a long-term competitive advantage that is durable and differentiated compared with competitors (Angelina Nhat Hanh et al., 2014). Aaker (1994) studies the brand strategy of General Motors (GM). Aaker points out that in January 1985, GM Chairman Roger Smith announced the establishment of a new brand company, Saturn Corp, which was GM's key to long-term competitiveness, survival and success in competition with domestic manufacturers. Within two years, Saturn became one of the most powerful car brands. GM explains its philosophy of creating world-class products to the outside world through brands, develops a team-oriented organization outside of GM, which succeed as it sold the company rather than cars, created a new retail strategy and relationships with customers, and made marketing efforts (Aaker, 1994). Today's competitive landscape is cutthroat for most brands, with many companies struggling with overcapacity, downward price pressure and

shrinking profit margins. It is becoming increasingly difficult to create and maintain points of differentiation, one of the key drivers of brand strength. A differentiated brand strategy can enhance brand value by: (1) increasing the credibility of brand claims; (2) making it easier for consumers to remember the differentiators and associate them with the parent or master brand, and (3) achieving more efficient and effective communication (Aaker, 2003; Aaker, 2012).

Brand equity values based on the consumer perspective emphasize consumers' recognition of brand value. Brand equity is actually based on the rights and interests of customers. The fundamental reason is that the brand is valuable to customers. The differences between brands are based on the differences in customers' perceptions of different brands (Cho & Hwang, 2020; Daosue & Wanarat, 2019). When customers have a good perception of the brand, brand equity is generated. When customers' perception of the brand is damaged, brand equity will decline or disappear (Keller, 1999b; Sinclair & Kevin Lane, 2017). Aaker believes that brand equity can be divided into five aspects, namely brand loyalty, brand awareness, brand association, brand perceived quality and other proprietary assets (such as patents, trademarks, etc.) (Aaker, 2018a). Market Facts believes that brand equity is the willingness of some people to continue to buy your brand (Chen, 2009). The brand association include cognitive associations, sensory associations, emotional associations, etc. (Cho & Hwang, 2020). It has an important impact on brand equity. Chen (2010) conducts research on the rejuvenation of the Playboy brand. He pointed out that from a social psychology perspective, the brand rejuvenation mainly starts from the value,

connotation and characteristics of the brand itself, and takes the stories behind the brand, nostalgia advertising and brand-established communities to awaken consumers' social associations with the brand in order to restore or continue the connection between consumers and the brand. In essence, brand equity is consumers' knowledge and understanding of the brand. It is the impact of the brand's marketing and promotional activities on consumers' cognition and psychology and comes from consumers' long-term cognition and association with the brand (Bennett & Rundel-Thiele, 2005; Holland & Stacey Menzel, 2001; Pronay & Hetesi, 2012; Rayat et al., 2017).

2.2.2 Brand preference and its influencing factors

The so-called brand preference mainly refers to the different consumption attitudes of consumers towards different brands, different products, different services, etc (Kotler, 1997). Brand preference refers to consumers' behavioral intentions with strong subjective characteristics for a specific brand or service. Even if there are many brands to choose from, as long as consumers have demand, consumers' recognition of fixed brands often cannot be replaced (A. Jamal & M. H. Goode, 2001). Hellier et al. (2003) point out that brand preference is the degree to which consumers prefer the brand of products or services provided by a certain company relative to the brands of products or services provided by other companies. Hoyer and Brown (1990) point out that consumers already have established tastes and preferences in their minds before purchase, and only a very small number of consumers will temporarily make impulse purchases. Generally speaking, even if consumers make unplanned and unexpected purchases, they will still be affected by their

existing tastes and preferences. Brand preference is often reflected in three aspects, including cognition, emotion and behavioral orientation (Zhang, 2013).

Brand preference is a key factor that affects consumers' purchasing intentions and decision-making whether to purchase. Consumers' expectations of brand functions are a prerequisite for the formation of brand emotions, and the preference reversal is closely related to consumer behavior tendencies (Ma, 2008). When purchasing behavior occurs, there are differences in the degree of recognition of different brands, and this difference forms brand preference (Ying & Zhu, 2007).

There are many factors that influence brand preference, ranging from external environment to product factors. Jamal and Goode (2001) vividly point out the impact of environment on brand preference: people consume products in various environments. For example, they drink beers by themselves, with close friends, at the beach, while playing cards, at tailgate parties, and at dinner with the boss. In these settings, a person might prefer a Schaefer when drinking alone, a Budweiser when drinking at a party, a Corona when lying on the beach, and a Heineken when dining out. Preferences change as circumstances change because the benefits consumers seek change. Consumers may feel thirsty while lying on the beach, and they may want to showcase sophisticated flavors while dining out. Furthermore, environmental effects may not be homogeneous. Because some people enjoy meeting new people at social gatherings, while others may prefer to visit with more familiar people. Even if consumers face the same objective environment, they may

have different incentive conditions and brand preferences. Delvecchio (2006) shows that promotion methods also have an impact on brand preference. Depending on the characteristics of the promotion and promotional products, promotions can increase or decrease preference for the brand.

In terms of products, brand characteristics and individual characteristics can directly have a certain impact on brand preference. Brand characteristics are obvious and are factors such as the quality, cost-effectiveness of products or services, and the comparison of similar products with the brand's products. Individual characteristics include consumers' personal information, such as age, personality, consumption level, etc. This part of the factors can indeed have a certain impact on the formation of final consumption preferences and ultimately determine whether consumption behavior occurs (Mathur et al., 2003). Yang et al. (2002) is roughly similar in the research. They propose that the direct factors ultimately affecting the formation of consumption preferences include consumers' personal characteristics and surrounding environment. Among them, consumers' age, gender, education background, etc. are all typical personal characteristics, while brand awareness, cost-effectiveness, service quality, etc. are surrounding environmental factors. Hillier et al. (2003) make clear main factors affecting consumer brand preference as follows: customer perceived value, customer satisfaction, customer loyalty and switching costs, among which customer perceived value has the greatest impact. This model describes the level of impact how customer repurchase intention is affected by seven important factor – service quality, fairness and value, customer satisfaction, past loyalty, expected switching costs and brand preference. The analysis found that although

perceived quality does not directly affect customer satisfaction, it indirectly affects the same through customer equity and value perceptions. The study also found that past purchase loyalty was not directly related to customer satisfaction or current brand preference, which was an intervening factor between customer satisfaction and repurchase intention. The main factor influencing brand preference is lesser impact of perceived value of customer satisfaction and expected switching costs.

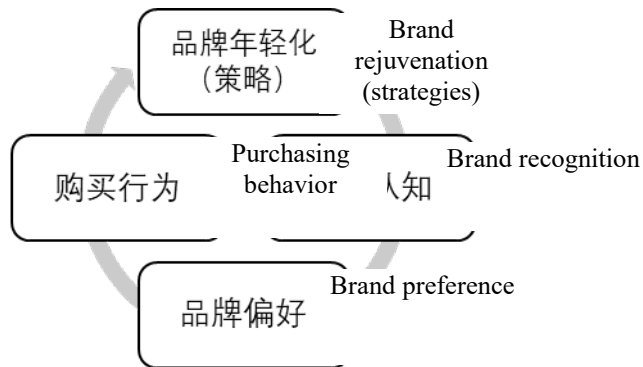
2.2.3 Brand awareness, brand preference and brand rejuvenation

The relationship between brand awareness, brand preference and brand rejuvenation is shown in Figure 2.2.

First of all, regaining consumers' recognition of brand value (brand equity) is the core of rejuvenation and can bring value to companies and customers. If the brand ages during the development process, it will cause the loss of brand equity. Only by further revitalizing the brand, that is, by rejuvenating the brand, can the company regain its brand equity. From the perspective of cognitive psychology, brand rejuvenation mainly starts from the cognitive psychology of consumers, in order to reshape the brand's image, thereby improving the brand's popularity and rebuilding brand equity (Chen, 2010). Brand rejuvenation is to regenerate assets and regain lost brand equity through "root-seeking" methods (Dev & Keller, 2014). Keller believes that strengthening brand equity is the key to building a revitalizing brand.

Figure 2.2

Brand recognition, brand preference and brand rejuvenation



Secondly, as mentioned above, among many influencing factors, the customer perceived value (brand recognition) has a key impact on brand preference. The essence of marketing is to establish profitable customer relationships. A marketer's primary goal is usually to build a relationship with a buyer, not just make a sale. Ideally, the essence is a strong bond between the buyer and the brand. Brand preference both embodies and enhances this strong relationship. Alreck and Settle (1999) summarize six strategies for building this relationship: associating the brand with specific needs, associating it with pleasant moods, appealing to subconscious motives, making buyers prefer the brand through rewards, penetrating perceptions and recognition barriers and creating preferences and providing buyers with attractive models. The choice of an individual strategy or mix depends primarily on the nature of the brand's products or services. The success of the strategy depends heavily on marketers' understanding of the preference building and connection process.

Thirdly, consumers' purchasing behavior is affected by many factors: product quality, sales channels, promotion strategies, consumer personality, emotions, etc. Consumers' brand preferences can help sellers better establish links with consumers and make the purchasing process and behavior more stable and predictable. A good purchase experience and post-purchase experience give the brand more value. Therefore, there are good potential benefits of mutual reinforcement among brand awareness, brand preference and purchasing behavior.

Finally, from the perspective of dynamic adjustment, customers' purchasing behavior will have a direct impact on corporate performance, which in turn prompts companies to enhance or adjust their brand strategies. Companies need to further adjust their brand strategies based on customer preferences to adapt to market needs and create better performance.

2.3 Brand rejuvenation strategy

There are two main theoretical schools for brand rejuvenation: cognitive psychology and social psychology (Berry, 1992). Since brands are reflected in consumers' identification with products, processes, services and culture. The school of cognitive psychology believes that the customer's brand equity should be at the core, and that the key to brand rejuvenation lies in changing and reshaping consumers' brand knowledge, that is, it does not have to be based on the original popularity and brand image, but can be a creative solution to the problem (Keller, 1999). They emphasize that brand rejuvenation should be based on brand awareness and brand image (Lehu & Translations, 2006; Singh, 2023). The school of social psychology believes

that the "authentic core" of a corporate brand is a key factor in gaining recognition and competitive advantage. Maintaining the consistency of the brand's internal concept and its external style forms realness, which helps to bring recognition (Schallehn et al., 2014). It emphasizes exploring the brand's original success factors, stimulating consumers' nostalgic connection with old brands, and using brand tradition to fully tap consumers' brand recognition and nostalgia to revitalize the brand's meaning (Bai et al., 2023; Tripathi & Chandra, 2023). The above two views have their own applicability. For time-honored brands, the creation is mainly rooted in ancient elements. Original products, exclusive techniques and specific cultural situations have formed a unique production process and strict quality management methods form a good culture during its development. These are the unique brand assets of time-honored brands. Therefore, emphasizing retro and nostalgia may not be an appropriate strategy. For brands that have not been established for a long time and cannot influence several generations, it is also feasible to conduct strategic updates in a timely manner based on brand awareness and image. There are various rejuvenation strategies. This paper collected 61 cases of brand rejuvenation strategies in CNKI. The brands include Qingdao, Holiland, Nestlé, Haoxiangni, Nongfu Spring, Wu Fang Zhai, Longfeng Gold & Jewel, Li-Ning, Pechoin, White Rabbit, Jiangxiaobai, Dongfeng Nissan, TCL, etc., mainly from the food, clothing, department stores, automobiles, electrical appliances and other industries. By analyzing the main measures taken in each case, this paper found the following commonly used measures:

2.3.1 Reset brand LOGO

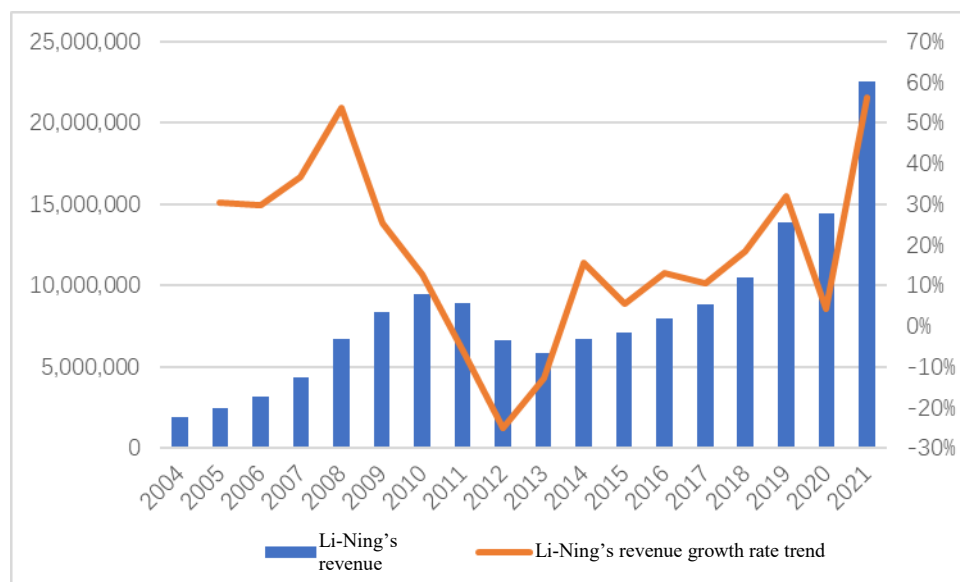
As mentioned above, the most obvious change in brand rejuvenation is the change in brand image, so many scholars equate changes in brand image with brand rejuvenation. Brand image is the perception of a brand in the minds of customers. It is the sum of customers' beliefs, thoughts and impressions about the brand (Kotler, 2007). Resetting the brand logo will affect the brand's fashion perception (Hart & Rosenberger, 2004). Wang and Yang (2010) found that brand image and brand awareness have a positive moderating effect on the relationship between brand credibility and consumers' purchase intention. Müller et al. conduct an experiment involving 385 respondents. They found that certain brand LOGO characteristics will affect brand loyalty, revealing the impact of brand LOGO reset on brand fashionability and brand attitude, which ultimately affects brand loyalty (Müller et al., 2013). There are many companies achieving success by rebranding their logos, such as GAP (Pollach, 2016).

Li-Ning's brand reset first failed and then succeeded. In 2010, Li-Ning decided to update the brand slogan and logo, which represented the beginning of the first exploration of brand rejuvenation. Li-Ning then adjusted its brand positioning, raise prices of its products, enter the international market, and try to upgrade its brand. However, the new positioning of "Li-Ning for the 1990s" did not attract young consumers born in the 1990s as expected. As loyal fans of the brand, those born in the 1970s and 1980s were turned away by Li-Ning. It can be seen from Figure 2.3 that after Li-Ning implemented the brand

strategy for the first time in 2010, its revenue and growth rate declined simultaneously.

Figure 2.3

Li-Ning's revenue and growth rate trend, 2004-2021



Source: Compiled based on public information of listed companies

After Li-Ning's first brand rejuvenation strategy failed, Li-Ning carried out another brand rejuvenation transformation from 2014: changing the brand slogan from "Make The Change" to "Everything is possible", changing the brand identity from traditional sports equipment provider to a provider of Internet + sports life experience, adopting the brand development strategy of "single brand, multiple categories and channels" and launching "China Li-Ning" series fashion products for young consumers. "China Li-Ning" combines traditional Chinese elements with trendy culture to create new iconic products, and then attracts the attention of many young people by using the powerful communication function of social media platforms. As a result, "China Li-Ning" has achieved great success in terms of topic, sales volume

and brand image, and has become a new symbol of the Li-Ning brand (Lin & Zhang, 2023).

However, brand and consumer perception are closely linked, and companies must remain vigilant when adopting brand logo reshaping strategies. Research in the field of sports brand LOGO remodeling has proven that brand color changes and too thorough brand changes will produce negative attitudes among fans with high and low identification (Williams & Son, 2022). In terms of purchase intention, fans with low identification will not be significantly affected by the logo change, while those with high identification will be negatively affected. Attempting to change brand elements, such as a logo redesign, may have different effects on customers depending on whether they are strongly committed, moderately committed, or not committed at all. Therefore, companies seeking to change elements of their brand, particularly their logo, should be fully aware of the potential negative impact on their most important customers (Ari-Matti et al., 2021; Walsh et al., 2010).

Not changing the brand LOGO also has its significance. There is often a considerable difference between a brand's perceived age and its true age - some brands that have been around for decades may be perceived more rejuvenating than other newer brands. Therefore, brand age is not the factor that determines whether a brand is aging. The key lies in consumers' perception. For example, when brands with a long history are rejuvenating their brands, they make more use of consumers' nostalgia (Membiela-Pollán et al., 2021; Tripathi & Chandra, 2023; Wen et al., 2019). Mature or declining

brands often enjoy strong brand equity and have more visibility that they can use to retain existing consumers (Chandra & Tripathi, 2023). By studying the rejuvenation of traditional skin care brands in India, Chandra, Tripathi and others (2023) found that brand awareness and nostalgia play an important role in affecting customer perceived value and brand loyalty, in which advertising and spokesperson strategies play a mediating role. Lehu (2006) recommends using the adjective "vintage" instead of "old" to describe brands that may be chronologically outdated, but have not declined or aged. In their view, it's not that "old" is necessarily pejorative; we need to differentiate between the "vintage" qualifier and that an "old" brand can actually be a powerful asset. The age of some brands can be measured in decades or even centuries, and they appear to be much younger than other brands that have officially launched in the past 10 years. Xiang (2023) analyzes the rejuvenation of traditional Chinese time-honored brands and believes that their rejuvenation is mainly based on nostalgia.

The above analysis shows that even "old" brands can benefit from retro and nostalgia and the fundamental reason is to awaken consumers' awareness of the brand's "original intention" and thus accept them. The main reason for the failure of brand logo reset is that the "original intention" of the brand is lost, or rejected by consumers. Therefore, the essence of resetting the brand LOGO is to find the core value of the brand that is recognized by consumers.

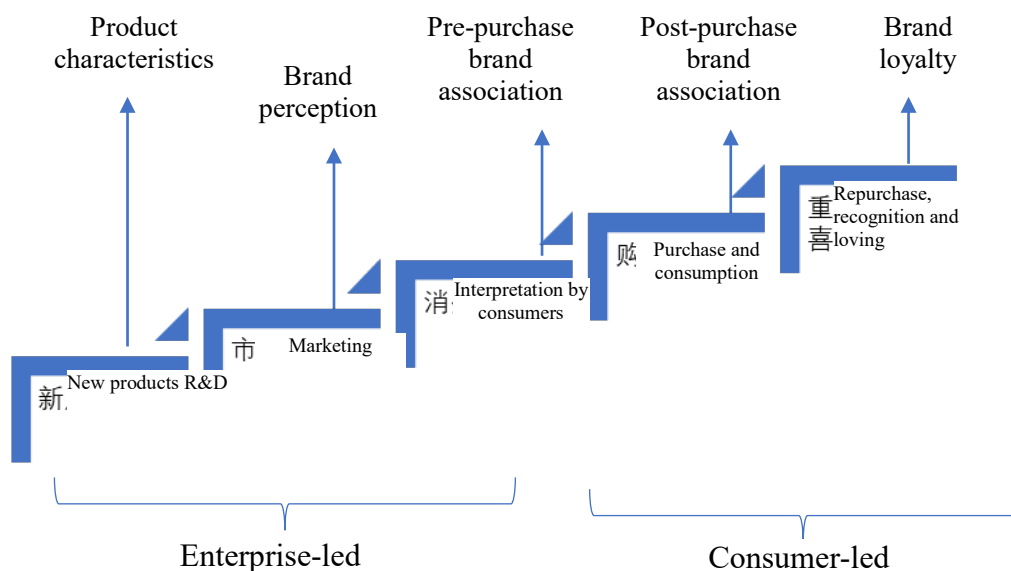
2.3.2 Brand co-creation

Brand co-creation is the process by which companies and their stakeholders work together to develop products, services and experiences,

opening up a whole new world of value (Prahalad & Ramaswamy, 2010; Ramaswamy, 2009; Ramaswamy & Ozcan, 2016). Brand co-creation strengthens consumer participation. In terms of actions (design style, product materials, etc.) and concepts (environmental protection, self-care, etc.), the participation of consumers and other stakeholders in the brand building can enrich brand connotation, enhance consumers' acceptance and understanding of the brand, and increase brand loyalty. Businesses must stop treating individuals as passive recipients of value and following tradition in providing them with goods, services and experiences. Instead, businesses must strive to make people active co-creators of value in every part of the system (Prahalad & Ramaswamy, 2013; Ramaswamy, 2011).

Figure2.4

Traditional consumers participate in the brand value co-creation



Source: Boyle, E. (2007). "A process model of brand cocreation: brand management and research implications." *Journal of Product & Brand Management* 16(2): 122-131.

The process of traditional consumers' participation can be divided into two stages: the former stage is led by business, and the latter is led by consumers, as shown in the figure below (Boyle, 2007). In the first stage, a company develops new products and considers the product characteristics that it contributes to consumers; in the second stage, it conducts market communication and promotion to let consumers perceive the brand; in the third stage, consumers form pre-purchase consumption associations after combining the information they receive after being exposed to the promotion and other external information. In the third stage, after consumers purchase and use, post-consumption brand associations are formed; in A marketer's primary goal is usually to build a relationship with a buyer, not just make a sale. Ideally, the essence o is a strong bond between the buyer and the brand. Brand preference both embodies and enhances this strong relationship.

Alreck and Settle (1999) summarize six strategies for building this relationship: associating the brand with specific needs, associating it with pleasant moods, appealing to subconscious motives, making buyers prefer the brand through rewards, penetrating perceptions and recognition barriers and creating preferences and providing buyers with attractive models. The choice of an individual strategy or mix depends primarily on the nature of the brand's products or services. The success of the strategy depends heavily on marketers' understanding of the preference building and connection process. the fourth stage, consumers love, identify with and reconstruct the brand products, and finally form brand loyalty. The essence of marketing is to establish profitable customer relationships.

Brand co-creation means that the evolution of design research from user-centered to co-design is changing the roles between designers, researchers and those formerly known as “users”. This shift has huge implications for the education of designers and researchers. The evolution from user-centered design development to co-design with users is also changing the landscape of design practice, creating new areas for collective creativity (Sanders & Stappers, 2008). Using Starbucks and Apple as examples, Ramaswamy and Kerimcan (2016) discuss how brand value co-creation is achieved through brand engagement platforms, reflected in the brand experience domain, and emerges from the brand capabilities ecosystem to evaluate the results with stakeholders.

The basic motivation for customers to engage in co-creation behavior is to create a diverse and good self-experience, that is, customer co-creation experience value. Customer co-creation experience value always emerges from a specific co-creation situation embedded in social media technology, and is determined by the individual heterogeneous experience in the customer value co-creation process (Ramaswamy, 2009). Interactivity is the essential feature of customer co-creation experience value. Customers can obtain the diverse experience value they need in the interactive co-creation process through behaviors such as seeking help, interpersonal interaction, feedback and advocacy in brand communities on social media (Singh, 2023). By seeking emotional comfort, interactive exchange of ideas and other behaviors within the brand community, customers can intuitively feel the community atmosphere of openness and progress, harmony and friendship, and win-win co-creation during the interaction process, then form open thinking and

positive beliefs and gain emotional caring, spiritual empathy and social respect. Behaviors such as sharing interesting pictures and exchanging creative ideas with other community members can increase customers' sense of pleasure. The collision of ideas stimulates intellectual expansion and brings good aesthetic enjoyment, satisfying customers' needs for inner pleasure and happiness. In a brand community, customers can like products shared by others. When customers feel happy, feel valuable, experience reciprocity, receive incentives, solicit feedback, can rely on the organization to support their efforts, and be associated with employees who are caring, polite, and responsive, co-creation is likely to occur through positive participatory behaviors (Zhang et al., 2018).

Brand equity comes from customers' perception of brand relationship interaction, while customer co-creation experience value comes from customers' sense of presence, thereby improving brand equity (Zhang et al., 2018). After customers perceive the positive and related characteristics of the brand, they will have positive feelings of preference, trust and loyalty, as well as external basic value needs (Wang & Yang, 2010).

2.3.3 Brand extension

Brand extension is when a company extends a brand that already has market influence to new products, so that new products can take advantage of existing brand advantages and be quickly accepted by the market (Thorbjørnsen, 2005). On the other hand, existing brands also take advantage of the opportunity of new product promotion to regain new vitality. The two complement each other, making the brand's influence in consumers' minds more profound (Martinez et al., 2008). Brand extension is a powerful means

for new products to quickly occupy and expand the market. It is a full exploration and strategic use of brand intangible assets. Theoretically, brand extension has the following advantages: First, it reduces the cost and risk of new products entering the market (Chiu et al., 2017). Diamantopoulos et al. (2005) point out that brand extension can use the reputation of the original brand to enable consumers to quickly identify new products, eliminate consumers' resistance thereto, and induce consumers to have the same favorable impression and good impression of new products. This will shorten the consumer's product recognition process, and at the same time relatively reduce the risk of new products entering the market, allowing new products to enter the market quickly and smoothly, thus saving the cost of new products entering the market. Second, brand extension is conducive to strengthening brand benefits (Banerjee & Shaikh, 2022; Sääksjärvi & Samiee, 2011; Upamannyu & Mathur, 2013). In the process of development, enterprises often start with a single product and expand to related fields through brand extension, thereby strengthening the original brand awareness and reputation. At the same time, each product has its own life cycle. When brand products gradually die out, the brand will slowly withdraw from the market. Using the brand extension strategy, market players can gradually replace old products with new ones on the premise of consolidating the brand. They can also use new products to support, extend the life, and protect the intangible asset of the brand (Chiu et al., 2017; Sheena & Naresh, 2014). Third, it is helpful to expand the market share of brand products (Chiu et al., 2017). Based on the ever-changing market competition needs, enterprises segment brand products and appropriately adjust their product lines to adapt to the diverse and

multi-level needs of consumers from all walks of life. Figueiredo and Eiriz (2021) found that brand extension provides different products under the same brand to different markets, allowing consumers to have diversified choices for the same brand, satisfying customers' diverse needs, increasing purchase rate of the products and forming higher customer loyalty, thereby expanding the market share of the corporate brand.

Brand extension include vertical extension and horizontal extension. Vertical extension is to expand outward with the parent product brand as the core, emphasizing the connection between products, and jointly presenting and enriching the core brand. For example, apparel companies are expanding into other areas such as clothing accessories, or expanding from formal clothing to casual clothing, sportswear, and other specialized clothing. They strengthen the product line of the original brand, enhance brand awareness and reputation, and form higher customer loyalty (Fang & Lin, 2017).

Horizontal extension refers to the expansion of large categories of products, not limited to parent product brands, and "cross industry" can be used as a model. Sun (2023) found that more and more companies are beginning to operate across industries. For example: the competition in the coffee business is becoming more and more fierce. After PetroChina, Tong Ren Tang, and Li-Ning have started to operate coffee, recently, the competition in the industry has shown two trends: First, major brands have accelerated the launch of new products. oatmeal milk, osmanthus, Chinese medicine, fruits, etc. have been used to develop new flavors of coffee. Another trend is that some brands have begun to launch lower-priced coffee, such as

the famous "Lucky Coffee" with an average order value of less than 10, and KFC's new SOE priced at RMB9.

The core of a successful brand extension is the fit between the brand and the extension (Brand-Extension Fit), which is affected by many factors. First, the positioning factor of the brand per se. Each brand has its own personality and consumer groups. When consumers feel that the brand personality has migrated, consumers may not necessarily accept this change (Aaker, 1990; Andrew, 1998; Diamantopoulos et al., 2005). Second, brand awareness and reputation. A strong brand per se has strong asset attributes. The higher the quality and influence of the original brand experienced by consumers, the higher the acceptance of extended products, and vice versa (Aaker, 2007; Andrews & Kim, 2007). Third, the relevance of the extended brand to the original brand, functional or conceptual relevance, is the key to the success of brand extension. Eager et al. (2022) study the brand extension strategy of David Bowie, a 50-year-old artist brand. The author conducts in-depth interviews with 31 consumers and all of them are unable to accept the correlation between the extended brand and the original brand. Brand loyalty suffers. Banerjee et al. (2022) analyze the impact of brand nostalgia on brand extension. They explored the relationship between nostalgia, the attachment relationship between consumers and the brand, consumers' perception of the parent brand, and of the extended brand. The findings indicate that although brand nostalgia and consumer-brand connection have a beneficial impact on intention to purchase a brand extension, they are unable to enhance consumer trust in the extended brand. Whether a consumer purchases an extended brand product is affected by the attachment relationship between the consumer and

the brand. In other words, the consumer's purchase of the extended brand is not based on trust in the extended brand, but is affected by the attachment relationship established between the consumer and the original brand. Therefore, when companies use brand extension strategies, they still need to carefully measure the dependence between the extended brand and the original one.

2.3.4 Innovation in marketing communication tools

Marketing communication tools can support the development of strong customer-based brand equity (Klietz et al., 2019). Among marketing communication tools, advertising and promotion have always played a key role (Daosue & Wanarat, 2019). Marketers are increasingly focusing on social marketing, encouraging consumers to share content and suggestions, seeking to put more emphasis on consumer "expressions" rather than just "impressions" (Keller & Fay, 2012). Hashemi et al. (2016) hold that there is a significant relationship between brand awareness and brand image, as well as brand loyalty, brand trust and intention to use services.

In the field of experiential marketing, scholars have found a positive direct relationship between luxury cosmetics brand experience and consumer loyalty (Uecharoenkit & Supawan, 2013). In addition, there is a positive indirect relationship between luxury cosmetics brand experience and consumer loyalty through brand personality, brand trust and consumer satisfaction. Brand credibility has a positive impact on consumers' purchase intention (Wang & Yang, 2010).

Additionally, online networking allows businesses to listen to buyers and influence their decisions (Akhmedov, 2016). Given that digital marketing requires the presence of content marketing, the success or failure of a company's online communications largely depends on the quality of its content marketing. In this case, in addition to promoting high-quality content marketing, digital marketers must also analyze the target to adapt their content and choose the right way (Patruti Baltes, 2015). Personalization is a key component of an interactive marketing strategy and is aimed to adapt a standardized product or service to meet the needs of individual customers (Priporas et al., 2020; Rup et al., 2021). The goal is to create profits for producers and add value to consumers. This goal aligns well with traditional segmentation concepts. With the development of the Internet, personalized applications have greatly developed because it provides an information-rich environment that is ideal for interaction (Montgomery & Smith, 2009). Therefore, diverse and personalized marketing communication methods are an important strategy to promote brand rejuvenation.

Domestic scholars have also done a lot of research in the field of how to improve brand rejuvenation. Scholar Chen (2009) use the brand equity model to explore the rejuvenation process of aging brands, analyze the role of brand personality and brand extension in the brand rejuvenation process, and obtain strategies on extension of brand personality and brand market to younger groups through surveys of relatively representative cities in China. Hu Jing discussed the rejuvenation path of traditional brands in the context of the Internet and Li (2015) believes that distributed development strategy is more effective than centralized development strategy after studying Haier's brand

rejuvenation strategy. Liushen, a traditional pharmaceutical company, has also adopted a brand rejuvenation strategy. To achieve brand rejuvenation, Liushen first updated its brand communication positioning and changed the communication target from "mother generation" consumers to young consumers. It also changed its traditional media to a new digital communication strategy as the basis for brand rejuvenation. Liushen has also achieved revitalizing brand product positioning by continuously expanding product categories, upgrading product efficacy, innovating product packaging, and developing new Internet celebrity products via cross-industry cooperation (Huo, 2006; Shang, 2017). Secondly, to innovate communication content for brand rejuvenation, Liushen established a content theme with a more online feel, and catered to the preferences of young people through content presentation methods such as short video animation, narrative techniques and online comics to attract young audiences. In terms of innovation in communication methods, Liushen took advantage of online variety show IP to open offline pop-up stores and use celebrities and KOLs to accelerate the process of brand rejuvenation. Finally, in terms of innovation in communication channels, Liushen adopted an all-media communication strategy focusing on digital communication, to not only rejuvenate the brand communication by using traditional TV media, official websites, Weibo, WeChat, short video platforms, live broadcast platforms and other all-media channels, but also display and spread the brand image through product sales channels. Even sub-new companies such as Nongfu Spring, which have been established for more than 20 years, have undergone brand rejuvenation (Duan, 2019; Wang & Qiu, 2008). In terms of brand positioning, Nongfu Spring

carried out brand building from the perspective of rejuvenating consumer positioning and product positioning; in terms of brand image creation, Nongfu Spring built a youthful image from three aspects: brand concept, product packaging and image spokesperson; in marketing communication, Nongfu Spring launched a comprehensive and three-dimensional youth integrated marketing communication.

In addition, some scholars try to propose brand rejuvenation strategies from an overall strategic perspective. For example: Through a case study of McDonald's brand rejuvenation (as reputation declined, and profits declined from 1997 to 2002, McDonald conducted brand rejuvenation reform by its new CEO), Light and Kiddon (2009) propose six basic rules for brand rejuvenation: First, refocus the organization and define where it wants to go. They propose four aspects: explaining brand purpose and objectives, enforcing financial discipline, executing operational excellence, and employing leadership marketing. Second, "rebuild market connections": focus on emphasizing the importance of understanding the market; redefine market segments - who to serve, where, how, etc.; and prioritize these potential market segments, and creating brand pyramid and brand promise. Third, "reinvent the brand experience" by paying attention to the importance of the five Ps (namely people, product, place, price and promotion), to create necessary brand experience. In this regard, companies should respect employees and provide lifelong training; products should be innovative; locations should be inspiring; prices must be value-based and promotions should be multi-faceted. Fourth, "enhance a culture of results" by emphasizing the importance of setting the right measurable milestones across all five Ps and

achieving them in a balanced, unbiased way. Fifth, "rebuild brand trust" by focusing on the importance of companies' sincerity, openness, and responsibility to consumers and society as the only way to build trust among consumers and therefore maintain success. Sixth, "achieve global consistency" by specifically emphasizing the importance of achieving uniformity on a global scale so that brands can provide unique, identifiable and relevant experiences globally.

2.4 Summary

In summary, scholars have reached the following consensus: first, companies can gain competitive advantage through brand building. Brand rejuvenation is the only way for long-term development. Brands are born in competition and will perish in competition, but companies still need to speed up brand rejuvenation in order to cope with competition. Only by constantly updating brand content and establishing, maintaining and updating connections with consumers will this relationship become more stable (Dinnie, 2008; Lehu, 2006).

Second, brand rejuvenation is a necessary measure to follow the laws of the brand development life cycle. It can reactivate the brand before it enters a period of decline, increase brand value, enhance consumer loyalty and satisfaction, thereby bringing about current and long-term financial performance.

Third, the process of brand rejuvenation is a cyclical process as follows: brand strategy (implementation) - brand recognition (adjustment) - brand

preference (reshaping) - purchasing behavior (reconstruction) - business performance (changes) - brand strategy (adjustment). Brand awareness is its brand equity based on the consumer perspective. Brand equity is actually based on the rights and interests of customers. The fundamental reason is that the brand is valuable to customers. The differences between brands are based on the differences in customers' perceptions of different brands. The core goal of brand rejuvenation is to enhance brand equity. From the perspective of cognitive psychology, brand rejuvenation mainly starts from the cognitive psychology of consumers, to reshape the brand image, thereby increasing the brand's popularity and rebuilding brand awareness. Brand preference refers to consumers' behavioral intentions with strong subjective characteristics for a specific brand or service. Even if there are many brands to choose from, as long as consumers have demand, consumers' recognition of fixed brands often cannot be replaced. Brand preference is a key factor that affects consumers' purchasing intentions and decision-making whether to purchase.

Finally, there are four main strategies for brand rejuvenation: brand logo reset, brand co-creation, brand extension, and innovation in marketing communication tools. Any means is a double-edged sword. Any company that uses these means needs to carefully consider based on brand awareness, brand recognition, and the positioning of the relationship between the brand and consumers. The implementation of brand rejuvenation also needs to be considered from a company's overall strategic perspective.

Nonetheless, the following two research gaps remain. First, the determination of the connotation of brand rejuvenation is still debatable. There

is currently a certain degree of confusion in the definition of the concept, mainly because brand rejuvenation itself is equated with the brand rejuvenation strategy or the result of the implementation of the brand rejuvenation strategy. Further research is needed to determine the connotation of brand rejuvenation to fill in the research gap 1.

Second, there are few in-depth case studies on brand rejuvenation in Chinese apparel companies. The more common research on apparel companies is the discussion on the implementation of brand rejuvenation strategy of Li Ning, but it can be categorized as a descriptive case study without an in-depth analysis of its internal mechanism of action. Based on the mechanism of "brand rejuvenation-brand awareness-brand preference-purchasing behavior", this study analyzes Cabbeen's brand rejuvenation strategy, implementation process and results (including performance and influencing factor). On the one hand, it will add more details to the mechanism of brand rejuvenation, and on the other hand, it will provide insights into brand rejuvenation in the apparel industry.

Existing research lays the foundation for this paper. This paper aims to conduct case analysis and empirical analysis based on the research results of domestic and foreign scholars and in combination with the actual situation of individual case companies, to understand the connotation of brand rejuvenation and its impact on consumer behavior.

Chapter III Research methods

This chapter focuses on two research methods adopted in this paper: case study method and sample survey method. Chapter 3 will provide an in-depth analysis of the characteristics, advantages and disadvantages of these two research methods, and explain why and how they will be used in this paper.

3.1 Case study method

3.1.1 Meaning

Case study method is an important qualitative research method. Through this method, the researcher selects one or several scenes as the object, systematically collects data and information, and conducts in-depth research to explore the actual situation of a certain phenomenon or problem in a certain situation (Brodie & de Chernatony, 2009; Gini, 1985). Case-based research has long been recognized as a robust research method that not only understands and critically analyzes industry realities and practices, but also theorizes and constructs new knowledge. Yin (1992) points out that the case study method has the following characteristics: (a) when the main research is to figure out "how" or "why", researchers prefer case study method; (b) researchers have little control over behavioral events; (c) research concentration is a contemporary (rather than entirely historical) phenomenon.

As a qualitative research method, case study method aims to use a variety and/or disparate data collection sources, methods, and perspectives to provide deep and hidden meanings and sometimes controversial stakes (Eisenhardt, 1989). Case studies use a variety of data sources, which can be obtained

through field observations (obtaining primary data) or by studying documents (obtaining secondary data). From this perspective, the case study method can be defined as “a method for developing a contextualized understanding of a phenomenon using multiple data sources, with the aim of confronting theory by comparing it with empirical data” (Hoorani et al., 2019, pp.286-287). Compared with other research methods, case studies can provide an in-depth description and systematic understanding of the case, and grasp the dynamic interaction process of things and the context of the situation, thereby helping researchers obtain a more comprehensive and holistic view of the problem or phenomenon under study (Sigala et al., 2022).

The case study method has many applications in the field of brand research. As early as the initial stage of brand research, the case study method was used by Aaker (1994) to conduct an in-depth analysis of the creation, growth and decline of Saturn, an auto brand created by General Motors that was independent of the company. It described a team-oriented organization developed outside of General Motors, which succeeded as it sold the company rather than cars, created a new retail strategy and relationships with customers, and made marketing efforts. Ironically, the success of Saturn as an independent corporate brand also presented a thorny strategic issue for the company. Therefore, the story of the brand "Saturn" is not only about how General Motors created a strong brand in adverse circumstances, but also a good example of how to handle the relationship between a successful brand and a company. The case study method also has high application value nowadays. For example, in the current retail scene of mass consumption, brands have launched theme flagship stores, theme experience halls, brand

museums, etc. What impact do these new retail forms have on brands? And how? Using a case study approach, Cooper et al. (2023) attempt to answer these questions by investigating the World of Coca-Cola brand museum in Atlanta, Georgia. They believe that the brand museum is a kind of theme flagship store, but it is also different from the same, that is, it has the characteristics of a museum and has a historical and educational tone. Using the World of Coca-Cola as a case study, they explain how brand connotation expands along seven dimensions: humanization, socialization, localization, globalization, contextualization, dramatization and personalization, and explore the impact of these expansions on retail industry. In addition, Heine (2013) conducts a research on the brand "SHANGHAI TANG", for the purpose of examining how the foregoing brand overcame its decline and re-emerged as one of the few well-known luxury brands in China. The brand was established in Hong Kong in 1994. It was on the verge of bankruptcy in 1998 and was later acquired by Richemont, the world's second largest luxury goods group. Its transformation has been dramatic since then and the brand is becoming more and more attractive among Chinese luxury consumers. The study describes in detail the development process of "Shanghai Tang", the challenges faced, that is, the strategies adopted and the implementation effects, and completely presents the development process of the brand.

It can be seen that the case study method can show the development process of case events in a detailed, in-depth, systematic and comprehensive manner, providing insights for analyzing phenomena and exploring the connections and inherent laws.

3.1.2 Applicable situations

The case study method can be applied in the exploratory research stage. When the causes, influencing factors, and results of the phenomenon are unclear and difficult to distinguish, or the researcher cannot design variables that are accurate, direct, and systematically controlled, case studies can make clear research questions such as "how to change", "why it becomes like this" and "what are the results". Particularly emphasizing the importance of the case study method in exploratory research, Eisenhardt (1989) believes that "this method is particularly suitable for new subject areas, and the resulting theories are usually novel, testable and practically valid". He believes that "breakthrough insights, testing of good theory (e.g., parsimony, logical coherence), and a convincing evidence base are key criteria for evaluating this type of research" (Eisenhardt, 1989). For example, using the case study method, Brakus et al. (2009) answer after comparatively analyzing multiple cases, what is brand experience? How to measure? and issues such as its impact on performance. This paper has therefore become an important literature in the field of brand experience.

The case study method can also be used in the verification stage of theoretical models, using existing research models (theoretical propositions or problem definitions) to define the direction of data collection and the focus of data analysis. Its focus is on observing and examining the causes, processes and events of the time, without involving the manipulation of events, and therefore the integrity of the event can be preserved and meaningful features can be discovered. For example, Thompson and Stegemann (2022) et al. study

the brand equity of cultural activities and propose a model of consumer-perceived brand equity in cultural (performing arts) events. That is, brand equity in cultural performance products is usually fused with brand equity from various sources such as performers, directors, venues and sponsors of cultural performance activities. This paper concludes with a case study to test the previous theory.

The case study method also has shortcomings. Even though the case study method has advantages in providing in-depth and rich situational information, there are certain constraints on research validity due to the individuality of case selection. For example, Gibbert (2008) et al. analyze case study articles published in the three best journals in the field of strategic management during the six-year period from 1995 to 2000. They found that the case study method has good external validity, at the cost of internal and construct validity. To reduce this shortcoming of the case study method, Eisenhardt (2021) improves the multi-case theory-building approach. Even in one case, "within-cases" can be analyzed and compared to achieve the goal of improving the reliability and validity of the research, that is, by grouping the cases within the case and using the same strict logical idea to repeatedly verify multiple cases to improve the reliability and validity of the method.

3.1.3 Application in this paper

This paper selects Cabbeen as a case company. Cabbeen has a history of more than 20 years, spanning an entire generation. Cabbeen was founded in 1997 by Mr. Cabbeen, winner of the Top Award, China's highest fashion design award. It is currently China's leading men's clothing design brand and

was listed in Hong Kong in 2013. Since its founding, Cabbeen has always adhered to the business philosophy of "operation to enhance brand value and management to build human resources". At present, it has formed a multi-brand matrix involving fashion home furnishings, fashion life services and other fields. As a representative of the original design brand of Chinese entrepreneurs, it has great reference significance for similar companies.

While conducting in-depth exploration and development of cultural products, Cabbeen's products are also more inclined to the thinking of the young consumer market, such as the Diablo-like, electro-pop elements, color block splicing, highlighting the sense of technology and other youthful ways to interpret the national trends, with Dunhuang and other cultural IPs being played in a way most favored by the "Z generation" with new ideas.

In terms of brands, Cabbeen used to focus on men's clothing. Currently, it has Cabbeen Lifestyle, Cabbeen Urban, Cabbeen Chic, 2AM, Cabbeen Sports, Cabbeen Home, Cabbeen Love and other fashion business. Cabbeen Lifestyle women's clothing was also launched in 2017, and the multi-brand rectangle has been formed. Facts have proved that the efforts to optimize retail stores in the past two years from 2016 to 2017 have begun to show results. The overall same-store sales increased from -8.7% in 2016 to +1.5% in 2017. Among them, the growth of sales revenue of Cabbeen Urban stores was obvious, especially its VIP customers of the Millennial generation account for more than 72%, which shows Cabbeen's super adaptability.

Unlike other companies, Cabbeen has always been positioned for young customers (around 20-30). Therefore, as the age of the brand increases, the

existing customer groups are getting older. How to attract new young consumer groups is the biggest challenge faced by Cabbeen. This paper will go deep into Cabbeen clothing and conduct research through a combination of one-to-one interviews and questionnaires.

3.2 Sampling survey method

3.2.1 Meaning and applicable situations

Sampling survey is a non-comprehensive survey. It is a statistical analysis method that extracts some actual data from the population for investigation based on the principle of randomness, and uses probabilistic estimation methods to deduce the corresponding quantitative indicators of the population based on the sample data. Although a sample survey is not a comprehensive survey, its purpose is to obtain information that reflects the overall situation. Therefore, it can also play the role of a comprehensive survey. Sampling survey selects some individuals from the population of research objects as samples for investigation, and infers the numerical characteristics of the population based on this. It is economical, highly effective, widely applicable and highly accurate.

Due to the many advantages of sampling surveys, the sampling survey method is also widely used in related research in the field of brand equity. For example, Zhuang and others (2006) investigate the awareness of college students of domestic products and the brand characteristics, brand attitudes, and purchases of seven types of products. Through statistical analysis, they found that the higher the relative popularity, the higher the relative quality, and relative cost-effectiveness of local brands and the more consumers prefer

local brands; the more consumers prefer local brands, the more consumers tend to buy local brands. In a study on brand value co-creation, Sun et al. (2018) select 411 sample members as research subjects and conclude that: in the value co-creation model, knowledge sharing and relationships can effectively guide customers to participate in interactions. Emotional value can enhance customers' sensory pleasure by influencing customer preferences and evaluations. Functional value, as an external response value, creates practicality and means of experience for customers, which is conducive to customers' active participation in interactions, promotes brand value creation, and enhances brand equity.

In the context of the Internet and the digital age, more and more data collection work is conducted through the Internet. For example, Young and Han (2022) study the generational differences in the use of vegan cosmetics, the MZ generation, the main target group of vegan cosmetics, and investigate the impact of social network service (SNS) marketing on the purchasing behavior of vegan cosmetics. To this end, they conducted online and mobile surveys for Generation M born from 1980 to 1995 and Generation Z born from 1995 to 2004. The results showed that there are significant differences between Generation M and Generation Z in terms of responsiveness and other aspects.

3.2.2 Application in this paper

This paper takes Cabbeen as a case study and conducts a sample survey. First of all, this paper studies the relevant theoretical research results on brand rejuvenation, determines the connotation of the relevant main research

elements based on analysis and comparison, and further determines the research scale of this paper. It then conducts a preliminary test on a small scale, and update the scale on this basis. Moreover, this paper uses SPSS25 version and AMOS25 software for descriptive statistical analysis and hypothesis testing.

This paper adopts a systematic sampling method for Cabbeen consumers. Business outlets are randomly selected in proportion to the region, and then customers are randomly sampled from the business outlets. 5-10 customers from each outlet are selected for the survey. The questionnaire adopts a combination of closed and open questions. The open questions are mainly used to understand the brand image of the case company in the minds of customers and employees. The closed questions are to obtain customers' quantitative evaluation of the relevant elements of the company's brand rejuvenation strategy.

3.3 Summary

The case study method can show the development process of case events in a detailed, in-depth, systematic and comprehensive manner, providing insights for analyzing phenomena and exploring the connections and inherent laws between phenomena. Sampling survey selects some individuals from the population of research objects as samples for investigation, and infers the numerical characteristics of the population based on this. It is economical, highly effective, widely applicable and highly accurate. This paper mainly uses case study method and sampling survey method, combining qualitative

research and quantitative research, trying to make the research more in-depth, more representative and accurate.

Chapter IV Cabbeen's brand rejuvenation: qualitative research

This chapter will first explore the mechanism by which brand rejuvenation affects consumer behavior and present a descriptive analysis of the case company.

4.1 The logic behind how brand rejuvenation affects consumer behavior

Based on the literature review, this chapter further clarifies the internal development logic of brand rejuvenation "strategy implementation-consumer experience-consumer perception-brand loyalty-performance", and the internal and external factors that affect this development logic.

4.1.1 The internal logic of brand rejuvenation from strategy to performance

This paper believes that between brand rejuvenation strategy implementation and performance results, there is a process that stimulates consumers from feelings and experiences to recognition and loyalty, which can be roughly divided into five stages.

In the first stage, due to the influence of internal and external factors, companies begin to implement brand rejuvenation strategies. These strategies may include strategic challenges at two levels: corporate strategic (strategic adjustment, structure update, learning, growth and cultural strategic

adjustment etc.) and brand strategy (brand image and LOGO reset, channel update, customer co-creation attraction, brand extension, etc.).

In the second stage, consumers begin to experience changes in the brand driven by this strategy. They may experience the feelings of coolness, uniqueness, self-identification with the brand and happiness brought about by purchasing, consuming and using the product.

In the third stage, through purchase and use, consumers gradually identify and like the brand and establish brand preference. From a cognitive perspective, the brand rejuvenation strategy repositions its image and status in the minds of consumers.

In the fourth stage, consumers gradually increase their preference for the brand and become loyal fans thereof. They will make repeated purchases and recommend it to others, and they will also wait patiently when they need to wait to get the goods. It is worth noting that the third stage does not mean that it will naturally enter the fourth stage. Like does not necessarily lead to purchase. Therefore, the company's brand strategy such as advertising, marketing, endorsement and other marketing strategies are gradually implemented to promote consumers' love, recognition and purchase.

Where there is brand loyalty, it will naturally lead to the fifth stage. The company begins to receive the positive impact and dividends brought by the brand rejuvenation strategy. Financial performance goes up; consumer satisfaction rises, and market share also increases.

4.1.2 Factors influencing the implementation process of brand rejuvenation strategy

While many scholars study the factors affecting brand rejuvenation, Villegas et al. (2022) go in the opposite direction. They study the determinants of brand aging. The study found that the factors that determine brand aging fall into the following two categories: exogenous factors (economic environment, product category, entry of new competitors, aging of existing consumers and entry of new consumers) and endogenous factors (organizational growth, top management's beliefs, marketing structure, brand architecture, inappropriate naming and outdated brand image) (Villegas et al., 2022). This classification well summarizes the types of influencing factors. Therefore, based on this foundation and combining with the influencing factors mentioned above, this paper also divides influencing factors into two major categories: exogenous factors and endogenous factors. The exogenous factors include (1) economic factors (economic development levels of various regions, etc.), (2) social and cultural factors; (3) communication technology; (4) industry competition status; (5) industry policies and other factors. Endogenous factors include: (1) organizational growth, such as internal learning orientation, market orientation, results orientation, etc.; (2) top management's beliefs; (3) marketing structure; (4) brand strategy. Endogenous factors and exogenous factors always have an influence in the implementation of brand rejuvenation strategy, acting on the entire process (as shown in Figure 4.1).

Figure4.1

Internal logic of brand rejuvenation affecting consumer behavior



This paper will study the above logic in two parts. First, it will use the case study method in this chapter to deeply explore the development process shown in Figure 4-1 to analyze the brand rejuvenation process and effect of Cabbeen. Secondly, this paper uses empirical research methods to analyze the internal validity of the logical core of "brand rejuvenation-consumer recognition-brand loyalty".

4.2 Qualitative research design on Cabbeen's brand rejuvenation

Cabbeen is a leading men's fashion company in China, focusing on the design, brand management and sales of fashion, footwear and accessories as well as fashionable casual wear. According to the China Fashion Association, Cabbeen is one of the leading designer brands in China in terms of factors including retail revenue, number of retail stores and brand awareness. Cabbeen offers men's and women's clothing, shoes and accessories, and children's clothing. Currently, its brands include Cabbeen Life Style, Cabbeen Urban, Two AM and Cabbeen Love. The Group sells its products through self-operated and franchised stores, online stores and other third-party wholesale arrangements^①.

In order to gain an in-depth understanding of the detailed information of the case company Cabbeen, this paper selects 83 persons including managers (36), sales backbones (42), and regional managers (5) from 36 outlets under Cabbeen for interview. These 83 interviewees are from Guangdong, Chongqing, Sichuan, Hubei, Jiangsu and Hebei, belonging to South China, North China, Central China, East China and other regions. All regions are better representative as they have different economic and social and cultural conditions, and different effects of brand rejuvenation implementation. Among the interviewees, 94% are women (this is related to the nature of the enterprise, as most of the clothing sales staff are women); 49.3% are managers, and the rest were sales backbones. The interviewees' working experience ranges from

^①Except for the content related to interview and survey, the rest of information in this paper comes from the official website of Cabbeen <http://www.ir.cabbeen.com/s/business.php>.

2 to 12 years. Most of the managers have working experience in multiple stores, probably because they are engaged in sales business. Most of them are open, confident and talkative. The educational background of the interviewees ranges from high school, junior college to undergraduate. The proportion of those with a bachelor's degree is slightly lower, at 21%.

In order to ensure authenticity, two communication methods are adopted for the interview: one-on-one face-to-face interview and WeChat interview. During the interview, the researcher makes a commitment that the content discussed is for academic purposes only and will be recorded with the permission of the interviewee. Additionally, interviewers can stop at any time if they feel offended. The interviews were conducted according to the designed outline (see Appendix 1).

4.3 Analysis of factors influencing the implementation of Cabbeen's brand rejuvenation

Cabbeen has started to implement the brand rejuvenation strategy in 2019 mainly promoted by the following factors.

4.3.1 Exogenous factors

1. Industry environment: The rise of China Chic, low market concentration, high costs, and the ebbing and flowing in market shares of foreign-funded and domestic-funded enterprises.

Since 2016, many international apparel brands have begun to withdraw from the Chinese market, such as well-known fast fashion brands such as Topshop and Forever 21, and even fast fashion giant ZARA has closed stores.

At the same time, domestic apparel brands such as Li-Ning, Peacebird, and Anta have begun to accelerate their rise. In the first quarter of 2021, Peacebird achieved operating income of RMB2.67 billion, a year-on-year increase of 93.1%, and Anta's retail sales increased by 40%-50% year-on-year. In March 2020, the H&M stated no cooperation with Xinjiang cotton production companies. This incident prompted Chinese consumers to strengthen their support for domestic apparel brands (Shi, 2021).

Figure4.2

Market share of brands in China's apparel industry (2019)

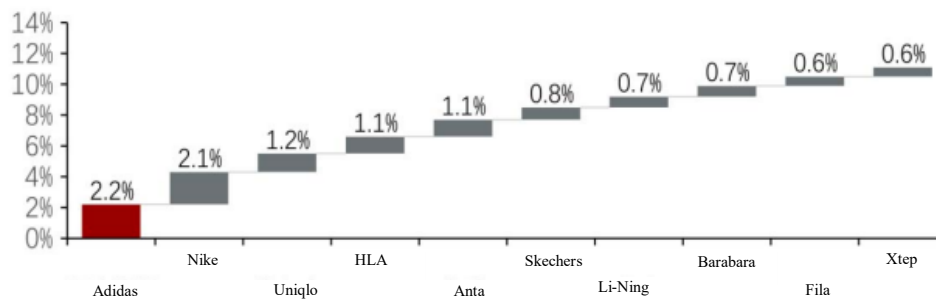
Market share of brands in China's apparel industry, 2019

Unit: [RMB10,000]

Distribution of top 20 brands in China's apparel industry, 2019



Market share of CR10 apparel brands in China, 2019



Source: Shi (2021). 2021: Short Report on Analysis of the Development Status of China's Domestic Apparel Industry.

Due to poor management or damage to the brand image caused by public incidents, the development of overseas fashion apparel brands in the Chinese market has declined or even exited the market. Domestic apparel brands underwent in-depth reforms during this period, and the revenue of domestic

apparel brands achieved significant growth due to the craze for domestic products.

As shown in Figure 4.2, from the perspective of clothing brand concentration, China's clothing industry has low market concentration and there are many competitors in the clothing market, without a pattern dominated by leading companies: in 2019, the market share of China's CR8 clothing brand was only 9.9%. In developed countries, the market share of CR8 in the apparel industry reaches 20%-30%. As the performance of foreign fast fashion brands declines, domestic brands are sought after by consumers. It is expected that the market share of domestic apparel brands will further increase: as the gap between domestic brands' overall operating capabilities and overseas brands narrows. With a strong sense of self-identification with the brand, the brand power of China's domestic apparel brands is expected to steadily increase.

Regional competition among apparel enterprises is fierce, with the highest degree in the eastern and southern regions. Judging from the distribution of representative enterprises, Zhejiang, Guangdong, Shanghai, Fujian, Shandong, Jiangsu, Beijing and other places have a larger number of enterprises operating in the apparel industry. Representative enterprises of the apparel industry in Zhejiang Province include Semir Clothing, Youngor, Peacebird, etc.; those in Guangdong Province include Ellassay, Huijie, etc.; Shanghai has Metersbonwe, Dazzle, etc.; Fujian Province has Septwolves, Joeone Wang, etc.; Shandong Province has Huafang Co., Ltd., Cedar

Development, etc.; Jiangsu Province has HLA, Jinhong Fashion Group, etc.; Beijing has Lancy Co., Ltd., Aimer Co., Ltd., etc. (iiMedia Research, 2023).

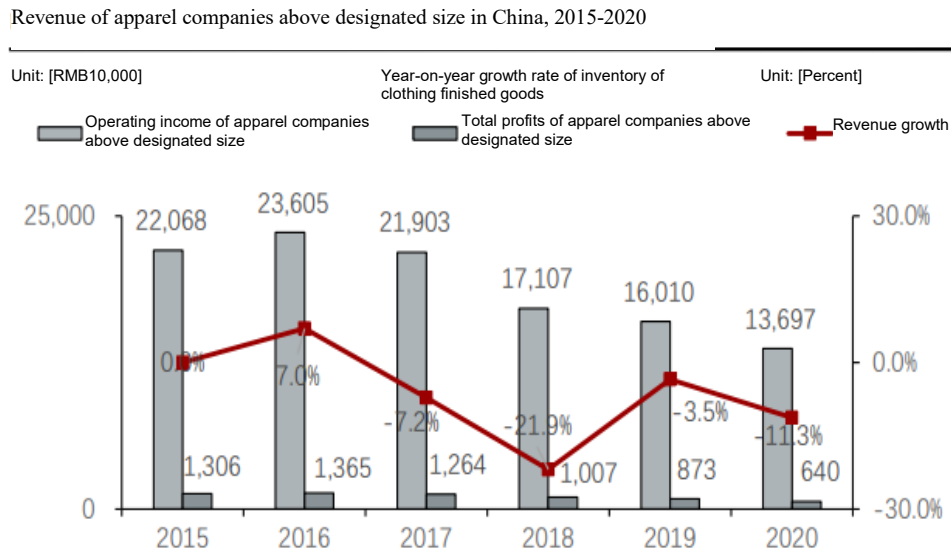
2. Economic and social environment: Social consumption capacity is declining; inventory turnover is difficult, and industry profitability is under pressure

In recent years, as the negative impact of the pandemic has weakened, China's apparel industry has maintained a stable recovery and development trend. Affected by the slowdown in the domestic demand market and high costs, the economic benefits of enterprises at designated size in China's apparel industry continue to decline.

The slowdown in the domestic demand market and the high costs of apparel companies have caused the revenue growth of China's apparel industry to slow down. The continued decline in economic benefits will trigger the industry to face restructuring:

Figure 4.3

Revenue of apparel companies above designated size in China (2015-2020)



Source: Shi (2021). 2021: Short Report on Analysis of the Development Status of China's Domestic Apparel Industry.

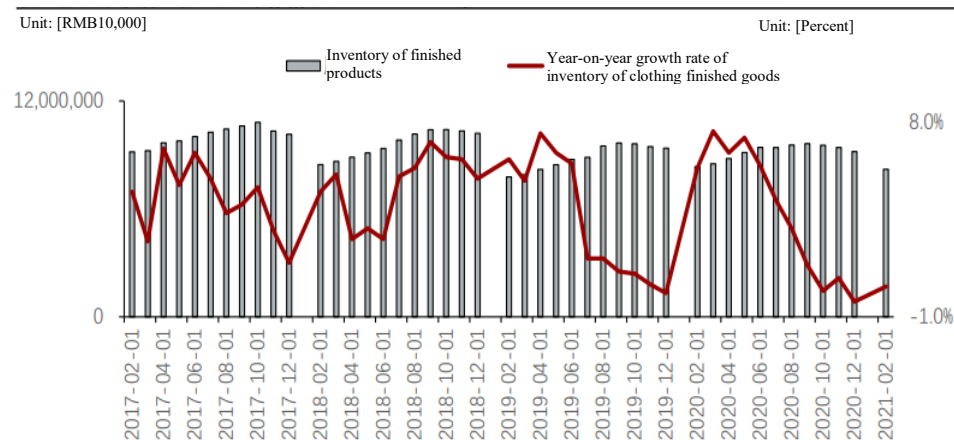
(1) The domestic demand market is slowing down: From the perspective of consumer spending, the proportion of Chinese residents' per capita clothing consumption expenditure in per capita consumption expenditure has declined. In 2019, it was 7.1%, decreasing by 0.3% year-on-year in 2018. Consumers' willingness to spend on clothing and apparel is relatively low (Shi, 2021).

(2) High costs and expenses: Judging from the cost and expense ratio of apparel companies, the proportion of costs and expenses in revenue of apparel companies above designated size is on an upward trend when compared with other industrial enterprises above designated size. The increase in costs and expenses will further compress the profit margins of the clothing industry (as shown in Figure 4.4).

Figure 4.1

Inventory of finished products of China's textile and apparel industry (2017-2021)

Inventory of finished goods in China's textile and apparel industry, 2017-2021



Source: Shi (2021). 2021: Short Report on Analysis of the Development Status of China's Domestic Apparel Industry.

It can be seen from Figure 4-4 that Chinese apparel companies are developing too quick, which leads to a decline in inventory turnover rate and a vicious circle in corporate development: 1) Enterprises destock through discounts and promotions. Long-term discounts and promotions lead to a decline in brand value and have a negative impact on the brand image; 2) On non-promotion days, the inventory turnover rate of apparel brands continues to decline; the backlog of inventory is large, and the company's cash flow breaks.

From 2016 to 2020, the sales profit margin of the apparel industry showed a fluctuating downward trend. Affected by the pandemic in 2020, the sales profit margin dropped to 4.68%, a year-on-year decrease of 0.91 percentage points. Industry profits declined. The asset profit margin showed a downward trend, reaching 5.56% in 2020, a year-on-year decrease of 1.78 percentage points. The asset input-output ratio decreased. The return on net assets showed a downward trend, reaching 11.37% in 2020, decreasing by

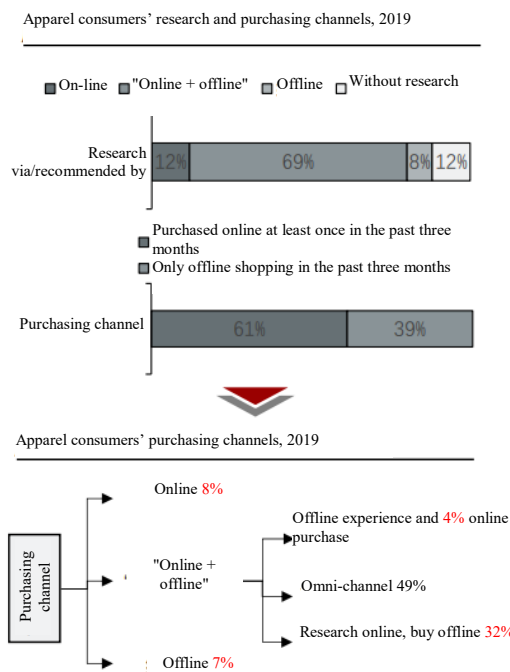
2.79 percentage points on a year-on-year basis. The overall profitability of the apparel industry has declined^①.

3. Marketing communication technology changes the original channel design

With the rise of technologies such as we media and big data, purchase channels have undergone tremendous changes. From the perspective of consumers' decision-making paths (see Figure 4.5) to purchase clothing, consumer purchasing behavior guides brands to develop in the direction of omni-channel layout: 85% of apparel consumers adopt the combination of "online + offline" from being recommended and purchase to experience.

Figure 4.2

Technology causes changes in consumer purchasing channels



^①Source: Forward-looking Economist, <https://www.qianzhan.com/analyst/detail/220/211216-7c1d76d7.html>

The omni-channel path is the main feature of apparel consumer purchasing behavior. This consumption characteristic will guide domestic apparel brands to focus on omni-channel layout and transformation. In the future, omni-channel transformation will be an inevitable trend in the apparel industry.

4. Policy support

Since 2017, China has issued more than 20 policies to support the development of the apparel industry. The "Fourteenth Five-Year Plan for the National Economic and Social Development of the People's Republic of China and the Outline of Long-term Goals for 2035" released in March 2021 clearly pointed out to carry out Chinese brand creation actions, protect and develop Chinese time-honored brands, and enhance the influence and competition of independent brands and indicated the necessity to take the lead in cultivating a number of high-end brands in the fields of cosmetics, clothing, home textiles, electronic products and other consumer goods. The Guiding Opinions on the Development of China's Apparel Industry during the "14th Five-Year Plan" and Long-term Goals for 2035" released in October 2021 made a clear plan for the development goals of China's apparel industry during the "14th Five-Year Plan" period and 2035. It points out that in 2035, when China has basically become a modern socialist country, China's apparel industry should become the main driver of the world's clothing technology, an important leader of global fashion, and a powerful promoter of sustainable development.

In terms of exogenous factors, the main problems faced by apparel companies are insufficient internal capabilities within the industry, fierce

competition, market fragmentation, and the lack of a large clothing brand with a monopoly position. Periodic problems in the social economy also hinder consumers' purchases. The benefit is that the withdrawal of foreign capital has ceded part of the market, and the rise of new cultural trends (China Chic) has provided new market opportunities and the policy support will also have a long-term promotion effect on the industry.

4.3.2 Endogenous factors

1. Organizational philosophy and values

CABBEEN was founded in 1997 by Mr. Cabbeen, the winner of the "Top Award", the highest award in China's fashion design industry. Its brand concept of "subverting fashion", its individual fashion positioning that is always one step ahead, and its persistence and dedication to original design have made CABBEEN a leading designer brand in China today. In February 2007, CABBEEN became the first Chinese designer brand to appear in New York Fashion Week. CABBEEN was successfully listed in Hong Kong in October 2013, becoming the first Chinese fashion designer brand to be listed in Hong Kong (stock code: 2030). Based on the business philosophy of "operation to enhance brand value and management to build human resources", Cabbeen constantly builds and improves its international business model.

Cabbeen's philosophy is: to subvert fashion; Cabbeen's vision is: to use Chinese culture to build a world fashion brand; Cabbeen's mission is to: focus on quality, pursue design creativity, and continue to meet people's needs for multi-scenario wear.

2. Organizational growth

Cabbeen Design Bank (CBDB) is a designer incubation platform created by CABBEEN in 2020. Inspired by the concept of banking business, it carries out many businesses such as mining of cutting-edge design talents, exchange and matching of artistic creativity, and cross-border cooperation and exchange of brands, absorb global diverse design styles with Chinese culture, discover and shape new designers, artists, creative talents and institutions in different fields around the world, and use Cabbeen's strong brand support to launch Cabbeen Design capsule series products for consumers. It also shows innovative life models ranging from fashion, life attitude, store image and scene experience and other multi-dimensional aspects, bridges with the public, and ultimately achieves the purpose of cross-border cooperation between creative storage and market win-win.

Figure 4.3

CBDB designer Shangguan Zhe's work



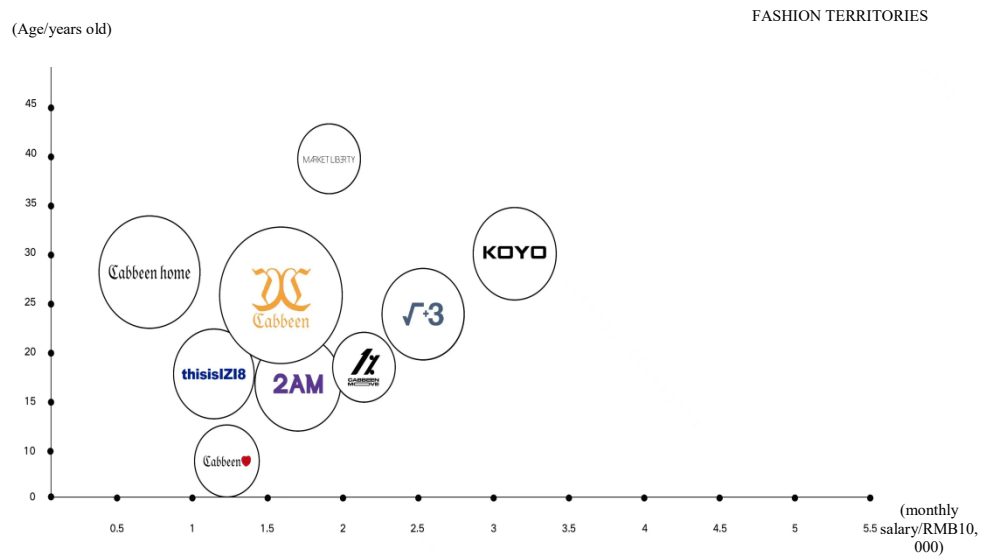
The said platform has also produced good results. For example: Shangguan Zhe, as the first invited designer of CBDB, presented his iconic fashion aesthetic style in the joint cooperation series, with the functions are realized by 3M reflective material, anti-cut composite fabric, military green silhouette and rock and street design language (as shown in Figure 4.6).

3. Brand matrix

As a Chinese designer brand, CABBEEN takes Chinese culture as its vision, combines traditional artistic aesthetics with technological elements, integrates fashion trends and street culture through unique original design concepts, and takes the unique life attitude of today's young people as its source of inspiration. Its unique and unique tailoring, the development and creative use of rich fabrics give the clothing an aesthetic structure that emphasizes both avant-garde and tradition. With its perfect pursuit of details and diversified creative spirit, Cabbeen injects artistic aesthetic qualities into fashionable men's clothing, and has won many awards in the industry and widely recognized by men.

Main Cabbeen brands and positioning are as shown in Figure 4.7. In 2023, CABBEEN has three series: CABBEEN LIFE STYLE, CABBEEN URBAN, and CABBEEN CHIC. The CABBEEN URBAN is committed to integrating modern aesthetics into product design, returning to the origin of clothing with high-quality fabrics, and creating a high-end and comfortable wearing experience. Products are positioned for mid- to high-end customers. They are aimed for urban people who yearn for art, quality life, pay attention to humanities and culture, and have a unique style.

Figure 4.4
Cabbeen brand matrix



The sub-brand Cabbeen Chic uses avant-garde design language, bold and unique reorganization and deconstruction, and luxury-grade fabrics to create a trend that pays equal attention to high-street fashion and taste. One year after its establishment, it won the "Menswear Designer of the Year (2011)" in China Fashion Week. It returns with a minimalist but not monotonous avant-garde design, uses luxurious metal accessories to highlight its distinctiveness, and embellishes it with Chinese cultural elements. With outstanding texture of fabrics, it enriches women's clothing categories and expands the brand's customer base.

The sub-brand 2AM, as a designer street brand under the CABBEEN Group, starts from the lifestyle and independent liberalism of contemporary youth, explores the essence of trends and the spirit of various doctrines, and is about youth attitudes, freedom, and culture, aiming to provide cutting-edge fashion products and diversified lifestyle choices to fashion culture enthusiasts

and establish an alternative and unique fashion brand image. The sub-brand CABBEEN MOVE is a fashion sports brand under the CABBEEN Chinese designer brand. It adheres to the multi-scene dressing concept of the CABBEEN Group, makes available trendy sports style for urban scenes, and creates an urban sports trend brand. The sub-brand CABBEEN MOVE focuses on the trends and culture of urban young people, reinterprets current trends, adds unique and fresh ideas to designs and products, reorganizes trends, and targets for the 1% of people who do not follow the crowd. The sub-brand $\sqrt{\quad} + 3$ restructures and reorganizes different styles and elements to create a new way of denim and provides a new aesthetic system. It contains an independent spirit and does not follow the crowd, but also has some rebellious genes.

The sub-brand Cabbeen Home continues Cabbeen's mission of "focusing on quality, pursuing creative design, and continuing to meet people's needs for multi-scenario dressing" and its vision of "building a world-class fashion brand with Chinese culture". By integrating the brand's flexible supply chain, independent R&D capabilities, high-quality fabric technology, global patented technology, and digital intelligence basic feedback into product design and extending from underwear, socks, thermal clothing, and home clothes to more home life products, it provides users with a lifestyle brand that combines comfort, quality, beauty, design, artistry and practicality.

Cabbeen Love series is committed to creating an affordable luxury and trendy children's clothing brand, providing high-quality and trendy children's clothing products. The design is inspired by art and follows the trend to create

a modern and fashionable clothing series. It also combines fun elements and high-end quality to meet the daily wear and different scene needs of children at various stages of growth.

The sub-brand Market Liberty is a multi-brand store with a southern French resort style that manages life aesthetics and is full of sunshine. The brand creation is influenced by art and culture, romantically blending elements full of resort style and historical inspiration. The manager uses travel and exploration as his store concept, and collects high-quality life products from all over the world, ranging from fashion and home furnishings, books, organic food and spiritual supplies. Customers can search for treasures in the store and discover their favorites. The sub-brand K11 branch refers to the resort atmosphere of Santa Monica, California in terms of the design concept, bringing customers a relaxed and leisure environment.

The sub-brand thisis1Z18 rejects rigidity. It is not just a simple sale, but also a dissemination and exchange of trendy culture. Abandoning the sameness and advocating for more personalized lifestyle choices, the sub-brand thisis1Z18 has developed into a comprehensive wardrobe brand store that integrates clothing, art, culture and life by discovering, promoting and sharing more cutting-edge and pioneering designs. Then it becomes the inspirer and source of inspiration for customers' trendy and quality life, provides customers with more lifestyle choices, and arouses customer value resonance.

4.4 Cabbeen's brand rejuvenation measures

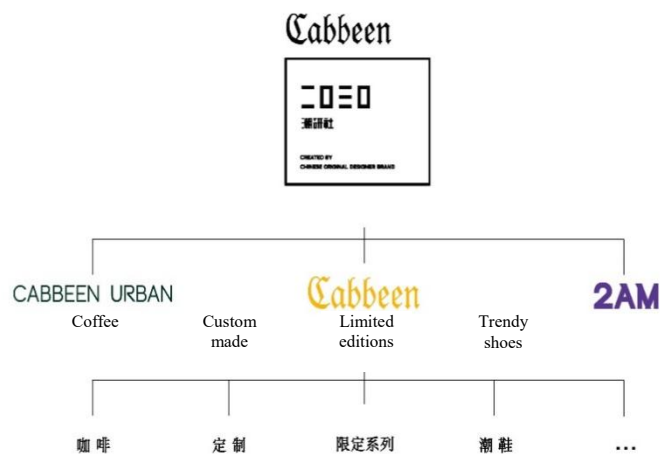
The Cabbeen brand rejuvenation strategy was launched in 2019 and was expanded in 2020. The brand extension strategy is an important measure to rejuvenate Cabbeen.

4.4.1 Brand extension

As mentioned before, Cabbeen is committed to creating a rich brand matrix and trying its best to expand the consumer base(Figure 4.8). In 2023, CABBEEN divided its brands into three series: CABBEEN LIFE STLYE, CABBEEN URBAN, and CABBEEN CHIC.

Figure 4.5

Cabbeen's brand extension strategy



4.4.2 Image renewal

Every company strives to build a strong brand image as it helps in achieving its business motive. A strong brand image has the following

advantages: (1) Attract new customers and increase profits. (2) Easy to launch new products of the same brand. (3) Enhance the confidence of existing customers and help retain them. (4) Bring better business and customer relationships. (5) A company with a poor image may have difficulty operating and may not be able to launch new products under the same brand (Chen & Ching, 2007). The core of brand image renewal is to reshape brand personality and establish a connection with consumer personality (Sasmita & Suki, 2015). In the course of more than 20 years of brand development, Cabbeen has always insisted on focusing on the young customer group, paying attention to the changes in its values and beliefs, and always paying attention to connecting the Cabbeen brand personality with the personality of the young customer group. Comply with the China Chic culture and renew the brand image.

1. Combining with Chinese culture

In recent years, the China Chic has been revived. What is the China Chic? "China Chic" is a phenomenon that has two elements: the genes of Chinese culture and tradition and integration with the current trend to be more fashionable. "China Chic" is not limited to a certain field or form. It may be a collective honor, such as National Day movies and domestic movies. Many people feel how strong the country has become in looking back on history. It has a collective confidence. The emergence of "China Chic" is the cultural confidence and cultural return driven by the improvement of national strength and economy. Reflected in the cultural field, it is a review of tradition. Media programs such as "Poetry Conference", "National Treasure", and "Treasures of

the Forbidden City" are leading the topic. Reading classics and listening to operas have become a fashion among folks, and young people wearing Hanfu have become a sight. In the consumer sector, it shows the increasing recognition of the strength of domestic products. Not only food and clothing, it also include the accommodation sector, including new Chinese-style furniture. Young people sincerely recognize the Chinese elements they pursue. They buy and show off domestic products and are proud of this.

Cabbeen's vision is to use Chinese culture to build a world-class fashion brand. Therefore, Cabbeen is committed to integrating the essence of Chinese culture into clothing and passing it on to the world.

(1) Integration of Chinese aerospace culture

CABBEEN, China's leading men's clothing designer brand, is the first cross-industry clothing brand in China's aerospace culture. To pay tribute to China Aerospace's great feat of realizing mankind's first exploration of the far side of the moon, Cabbeen designs different scene installations in the form of virtual and science fiction to imagine what interesting stories will happen on the far side of the moon, to explore the possibility of settling on the moon in the future from the perspective of science fiction sex(Figure 4.9).

Figure 4.6

Cabbeen combines with Chinese aerospace culture



Cabbeen |  中国航天文化

(2) Integration of the Forbidden City culture

This series travels through ancient and modern times (see Figure 4.10), with city wall red and jade railing white as the main colors and paired with glazed tile green or tile yellow, etc., creating a spark of the new era between inheriting traditional colors and reshaping modern aesthetics.

Figure 4.7 Cabbeen and Forbidden City culture combination series



While flaunting vitality, it also brings a royal aura buff, breaks the dimensional wall between avant-garde design and oriental traditional culture,

and uses current fashion trends to pay tribute to the trend of the quintessence of Chinese culture.

(3) Actively participate in major events of the State and contribute to the country

On the occasion of the 70th anniversary of the founding of the People's Republic of China in 2019, Mr. Cabbeen, as a consulting professor at the Beijing Institute of Fashion Technology, was invited to participate in the design and production of costumes for the National Day celebration parade. He transformed Chang'an Street into the longest T stage in the world, and spread awareness to the country and even the world, interpreting the charm of China Chic and shows the strength of Chinese original design (see Figure 4.11). In just two months (67 days and nights), more than 50,000 pieces of clothing were completed.

Figure 4.8

Cabbeen costumes at the National Day Ceremony in 2019



On February 1, 2020, CABBEEN urgently responded to the State's call and produced the first protective clothing on a trial basis in just a few days. It took only 20 days to produce tens of thousands of medical protective clothing

and 400,000 medical masks per day, becoming the absolute main force in Quanzhou's pandemic prevention material production camp, accounting for up to 70% of Quanzhou's medical protective clothing production capacity. It has provided a large number of high-standard medical protective clothing to Fujian and the counterpart support city of Yichang, Hubei and has received hundreds of letters of thanks from all over the country. On May 15, CABBEEN became the first manufacturer among dozens of companies in Fujian Province to obtain a medical device production license (formal).

Figure 4.9

Cabbeen supports the fight against the pandemic



In April 2021, Mr. Cabbeen was invited to serve as the chief costume designer for the "Long March 5B Yao-5" rocket launch mission team members, and received a certificate of honor from the leader of the launch team. CABBEEN, which represents China's original design power, takes innovation as its design concept and produces clothing for this mission. It shows the current style of Chinese astronauts and strives to promote the construction of national image projects.

Figure 4.10

Mr. Cabbeen received the certificate of honor from the leader of the launch team



2. Store image renewal

As one of the important elements of marketing, location of the store is the place where customers directly contact and experience Cabbeen products and services. In the store, customers see, hear, touch and feel the concepts conveyed by the brand, and generate brand associations. Positive brand associations can bring brand value and enhance brand loyalty.

Cabbeen attaches great importance to store image and service management. After implementing the brand rejuvenation strategy, stores are gradually renovated, and differentiated store designs are carried out based on the personality differences and consumption characteristics of consumers in different regions. The flagship stores in each region have different styles. For example, Parc Central CBDB in Guangzhou presents a high-tech style and introduces services such as AI design. As can be seen from Figure 4.14 and

Figure 4.15, there are big differences in the styles of Cabbeen stores in Guangzhou and Chengdu.

Figure 4.11

Parc Central Cabbeen CBDB in Guangzhou



Figure 4.12

Cabbeen flagship store on Chunxi Road, Chengdu

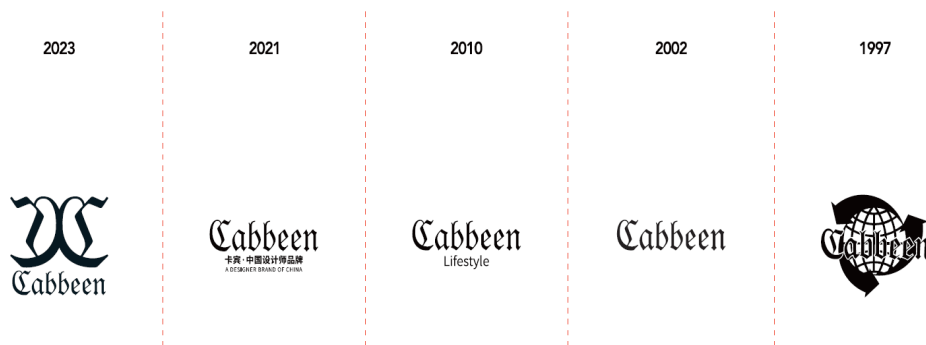


3. Brand LOGO update

Since its creation, Cabbeen's brand LOGO has undergone five updates, as shown in Figure 4.16.

Figure 4.13

Cabbeen's brand LOGO evolution over the years



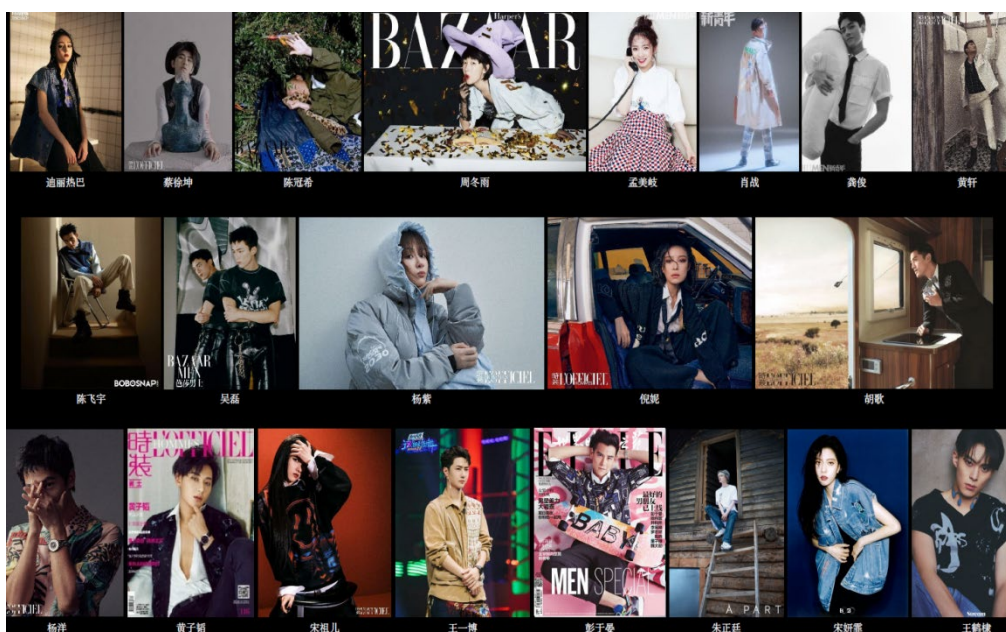
In 1997, Mr. Cabbeen founded Cabbeen in Hong Kong. The brand's iconic font LOGO and VI Cabbeen yellow were integrated and standardized in 1998, becoming the brand's iconic DNA. In 2002, the brand logo was streamlined and upgraded, and it was deeply engraved in the hearts of consumers in a clearer form. In 2010, Cabbeen lifestyle, as the main brand, integrated with the high-end fashion sub-brand Cabbeen chic and the urban lifestyle brand Cabbeen Urban. Subsequently, the brand also proposed the innovative concept of "seeing the world from a different perspective". The Cabbeen Chinese design brand LOGO was officially launched in 2021. As the first Chinese designer brand to appear in New York Fashion Week, Cabbeen has always adhered to the corporate philosophy of "building a world brand with Chinese culture". In 2023, on the occasion of its 25th anniversary, Cabbeen ushered in a new brand upgrade by adopting an iconic font double "C" logo. In 2023, Cabbeen relaunched the brand's classic double "C" logo. The iconic "C" letter is formed with a mirror effect, presenting a more balanced look. The varied Gothic font pattern lines outline a more balanced and symbolic brand identity. The brand is also endowed with the DNA of technology, environmental protection, and Chinese culture.

4. Spokesperson replacement strategy

Cabbeen selects young, positive and energetic celebrities as its spokespersons. It has successively selected celebrities who were liked by young people at that time, such as Wang Heli, Wang Yibo, Dilraba Dilmurat, etc.

Figure 4.14

Endorsement stars that Cabbeen has worked with over the years



4.4.3 Co-creation

Co-creation can achieve strong connections and strengthen the role of the brand. Cabbeen has always been committed to co-creating with people and organizations in different fields to expand brand influence. So far, Cabbeen has collaborated with more than twenty artists and brands across industries, as shown in Figure 4.18. Only a few representative cooperation are selected for elaboration below.

Figure 4.15

Brand collections in cooperation with Cabbeen

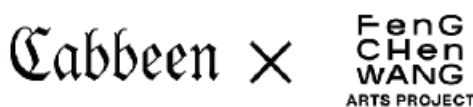


1. Co-creation between Cabbeen and Wang Fengchen

The joint series between Cabbeen and Wang Fengchen were officially released in September 2020. CABBEEN, which has always taken "Chinese culture" as its design core, cooperated with Chinese pioneer fashion designer Wang Fengchen this time, and launched the "Made In My Town" joint series with him, which combines functionality and design(Figure 4.19). The theme of this series is "Made In My Town", with the creative inspiration coming from the common hometown of Mr. Cabbeen and Wang Fengchen - Fujian. It starts from nostalgic creation and integrates the designer's personal iconic structural layered design to express his nostalgia for hometown.

Figure 4.16

Co-creation between Cabbeen and Wang Fengchen

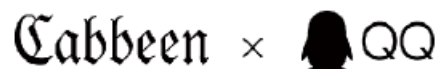


2. Co-creation between Cabbeen and QQ

The first joint clothing brand in cooperation with Tencent for the QQ classic avatar: CABBEEN, a power of Chinese design, and Tencent QQ, a social software popular among Chinese young people, jointly launched a classic QQ avatar cooperation series, representing the popularity of youthful memories of a generation in a more fun and innovative approach(Figure 4.20).

Figure 4.17

Co-creation between Cabbeen and QQ



3. Co-creation between Cabbeen and Kevin Lyons

Kevin Lyons, a street artist from New York, has served as creative director of Nike, design director of Stussy, art director of Girl Skateboard, and creative director of fashion magazine Tokion. A giant with a distinctive personality and independent personality is Kevin Lyons' representative business card, inspired by his love for Jim Henson (the father of the Sesame Street Muppets) and Sesame Street animation. "Keep Fresh" and "Be Creative" are the cornerstones of his artistic creation. His works not only rely on unbridled inspiration, but also require the empowerment of life practice. Over 50 years old, he still maintains a passion for life and hopes to experience new and different things as much as possible and draw inspiration for artistic creation from them. It is this attitude towards art that coincides with CABBEEN. In the summer of 2021, CABBEEN takes the concept of an art

factory and the design team transforms into a trendy artist. Invite Kevin Lyons for cooperation and join hands to create "Chic" trendy new art!(Figure 4.21)

Figure 4.18

Co-creation between Cabbeen and Kevin Lyons



4. Co-creation between Cabbeen and a well-known automobile brand

CABBEEN cooperates with the Audi Sport R8 LMS Cup to launch a joint sports suit. Its original flame design represents blood and passion, paying tribute to sports classics (Figure 4.22).

Figure 4.19

Co-creation between Cabbeen and Audi R8plus



After being invited to become the first batch of members of the Affinity Club, Mr. Cabbeen became the first designer in the world to collaborate with McLaren on a global limited edition. This not only creates a historical precedent in the Chinese fashion industry, but also a major initiative in the automotive industry. This is a perfect collision of British culture and Chinese design, and a high-profile cross-industry cooperation (Figure 4-23).

Figure 4.20

Cabbeen - McLaren cooperation

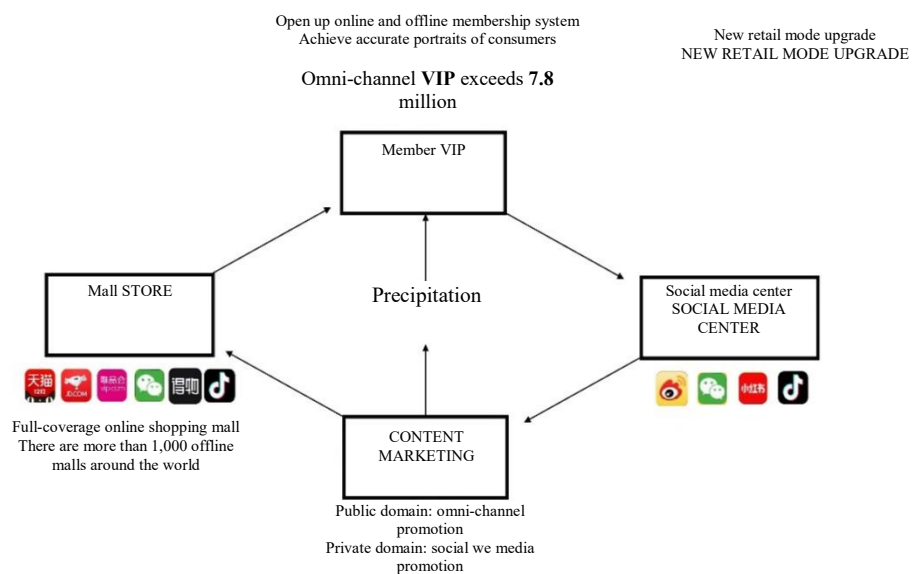


In addition, Cabbeen also creates in cooperation with artists and athletes. On June 28, 2018, Christofle, the silverware brand used by the French royal family, and CABBEEN, the Chinese original designer brand - the only partner in Asia for Christofle's 188th anniversary, held the "Christofle X CABBEEN Fashion - Warm Star Family Banquet" at Mr. Cabbeen's mansion in Quanzhou, Fujian, at which, industry leaders and fashion media celebrities were invited to unveil the Christofle X CABBEEN joint series.

4.4.4 Enrichment of marketing channels

In recent years, Cabbeen has upgraded its new retail model, which mainly includes four aspects: (1) Combining offline outlets and online platforms. In addition to offline outlets (more than 1,000 stores), Cabbeen is committed to expanding the market on online platforms such as Tmall, JD, Vip.com, WeChat, Poizon and Douyin; (2) the offline and online VIP membership system has over 7.8 million VIPs in all channels, which helps Cabbeen accurately profile customer groups, understand the characteristics of customer groups, and better position its brand; (3) content marketing. Cabbeen digs deep into the brand connotation, tells the brand story well, and promotes it on social we media and public platforms; (4) making full use of social we media, such as Weibo, WeChat, Xiaohongshu, Douyin and other channels to promote Cabbeen.

Figure 4-21
Cabbeen’s marketing channels



4.5 Analysis of the effect of implementation of brand rejuvenation

This paper mainly collects the effect of implementation of brand rejuvenation from two ways: First, financial data, including three indicators: turnover, new customer ratio and average order value, to understand the impact of brand rejuvenation strategy on the company's business level, ability to attract new customers and customer purchasing power levels (see Appendix A for specific data). Second, through interviews, we select sales staff and managers from Guangdong, Xiamen, Hubei and other provinces as interview subjects to understand the background and before-and-after effects of strategy implementation (see Appendix C for research interview questions). We also analyze the interview results to obtain a more in-depth understanding of Cabbeen's rejuvenation. The following is an analysis from the perspectives of financial results, market results and existing problems.

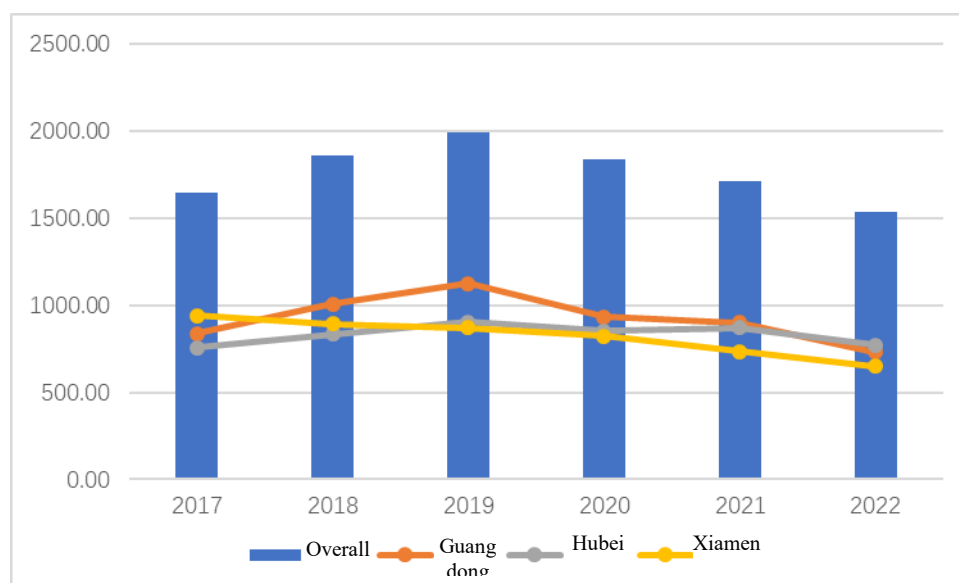
4.5.1 Financial results:

4.5.1.1 The impact of brand rejuvenation on corporate turnover

The impact of the implementation of brand rejuvenation strategy on corporate turnover is as shown in Figure 4.25. Due to limited data, we can only collect data for the year before the strategy started in 2018 (2017). However, we can still see the growth in turnover in 2018 and 2019 after the implementation of brand rejuvenation. The growth in Guangdong is the most obvious, followed by Hubei, and Xiamen's performance is not very satisfactory. The data from 2020 to 2022 showed a downward trend due to the impact of the pandemic.

Figure 4.22

Average sales data of Cabbeen stores before and after implementing the brand rejuvenation strategy (unit: RMB 10 million)



It can be seen that the implementation of the brand rejuvenation strategy has a positive impact on Cabbeen's turnover, but the sustainability of the impact remains to be further observed.

4.5.1.2 The impact of brand rejuvenation on Cabbeen's ability to attract new customers

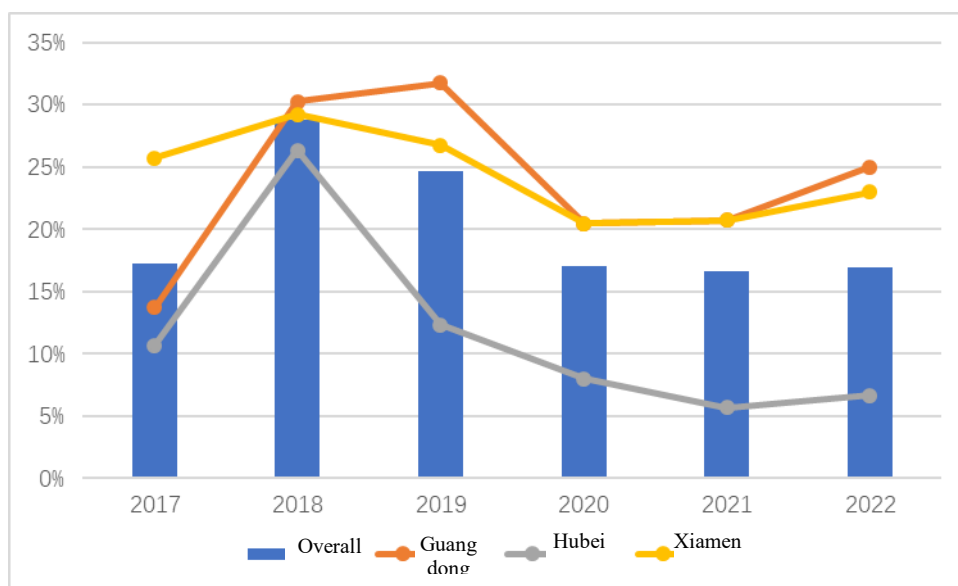
Among the orders generated, the proportion of new customers to all customers is an important measure that reflects a company's ability to attract new customers. Figure 4.26 reflects the new customer ratio of Cabbeen before and after the implementation of brand rejuvenation. The bar chart reflects the overall new customer ratio, and the broken line reflects the development trend of new customer ratio in each province and city.

From the overall situation, after the implementation of brand rejuvenation in 2018, the new customer ratio increased significantly, but then went down,

and began to slowly rebound after the pandemic. By region, the new customer ratio in Guangdong and Xiamen increased rapidly. Although it dropped slightly during the pandemic, it rebounded in 2022. Hubei has the lowest new customer ratio, which means that the revitalizing brand has not attracted more new customer groups.

Figure 4.23

Development trend of new customer ratio of Cabbeen (%)



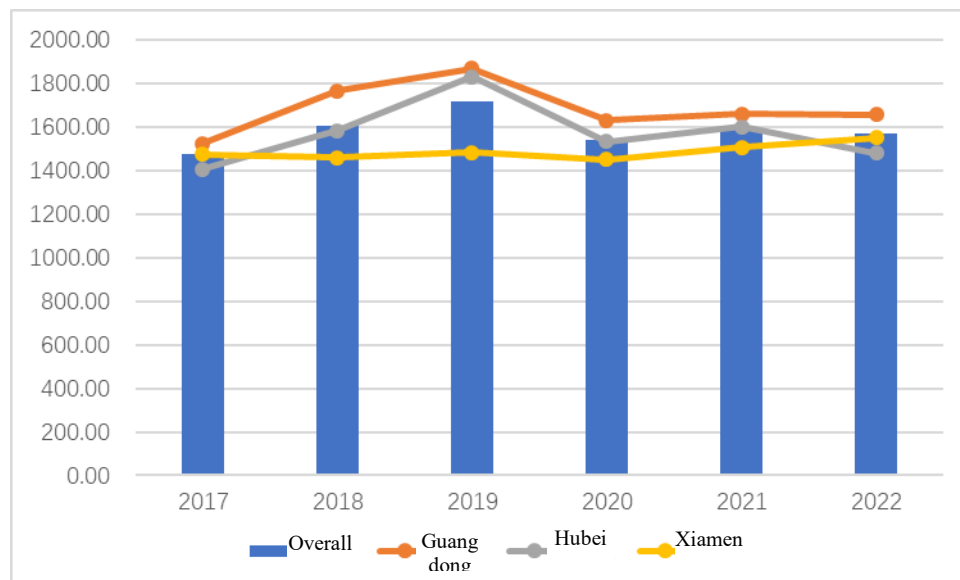
4.5.1.3 The impact of brand rejuvenation on purchasing power levels

The average order value is the average amount of goods purchased by each customer. This indicator reflects the customer's purchasing power. In other words, the average order value reflects the customer's ability on profits. In Figure 4.27, the histogram shows the average order value of all stores, and the line chart shows the average order value in Guangdong, Hubei and Xiamen.

As can be seen from the figure, apart from Xiamen, Hubei and Wuhan have the most obvious effect of brand rejuvenation, with significant improvements in 2018 and 2019. Even during the three-year pandemic period, the average order value of Guangdong stores was higher than that of the brand before the implementation of rejuvenation. The Xiamen market showed a stable and upward trend.

Figure 4.24

Cabbeen’s average order value (unit: RMB)



The above analyzes the impact of the brand rejuvenation strategy on the company's business performance, purchasing power and attraction of new customers from three aspects: average store turnover, average order value, and new customer ratio. The research results show that despite the impact of the pandemic and regional differences, the brand rejuvenation strategy has a positive impact on the above three aspects of the company on the whole.

4.5.2 Market effect

This paper successively conducts surveys on sales personnel and managers in Guangdong, Hubei, Xiamen and other provinces and cities. The survey interview outline is shown in Appendix C, and 85 responses are obtained. According to Miles and Huberman (1994) in the book "Qualitative Data Analysis", although written materials are more elusive than numbers, words can also produce more meanings than numbers and are more dependent on perfect data analysis. However, it is necessary to process the data, delete and compress it, retain those that can produce meaning, and discard the content that is irrelevant to the research purpose.

This paper organizes and analyzes the data according to the methods stated by Miles and Huberman (1994). Firstly, this paper preliminarily processes the data, numbers the interview cases, checks written records and audio records and documents the interview results. Then it analyzes the text content, outlines the paper interview text in different colored pens and codes according to different meanings. Finally, the coding results are statistically organized.

The text analysis results are as follows:

Cabbeen has achieved positive results after implementing rejuvenation, which is mainly reflected in: (1) expansion of customer base: VIP customers have expanded from mainly 25-35 years old to 18-40 years old; (2) increase in customer viscosity: a customer previously went shopping by himself and then with all family members; (3) Customers' change in brand perception: from the original ordinary domestic men's clothing brand to a high-quality clothing

brand suitable for work, leisure, sports, home and other scenarios; (4) increase in brand reputation: from "popular" to "trendy", "cool" and "tasteful". (5) Improvement in business performance. (as shown in Table 4.1)

For example, the manager of Wanda Cabbeen Life Style in Ningde (Interviewer No. IV12) said: "Our store began to implement a rejuvenation strategy in 2020 by the following key measures: a. Rejuvenation of products: elements and patterns of each season's product themes and application are combined with current fashion trends and topics, which can attract more young customers. The products are offered at improved quality and at affordable price, which can also be accepted by more young customers. b. Visual adjustment: The display methods are more youthful, with bold arrangement of colors, emphasis on layer matching and the addition of fashion accessories. c. Store image: The staff's makeup is more refined and energetic, and visually intuitively makes customers feel that Cabbeen is younger." She pointed out, "Before the implementation of the rejuvenation strategy, the customer base of Cabbeen was mainly 25-35 years old. The customer group was relatively single. Customers' perception of Cabbeen's style was not much different from other brands. After the implementation, the age group of the customer group expanded. Mainly 18-35 years old, customers have changed their perception of Cabbeen. The style is more diversified and younger, and the products can meet the needs of consumers of different age groups." Regarding the change in perception, many interviewees mentioned: "After the implementation of the rejuvenation strategy, the customer group's perception of Cabbeen has also changed. It has become more fashionable and diverse, and the customers have increased significantly. The customer base has also

changed. The age group has broadened and even all family members came for shopping, which significantly improved business performance. In the business district, it ranked first compared to competing products in terms of brand image and performance."

Table 4.1

The effectiveness of Cabbeen’s brand rejuvenation: summary of interview results

Effectiveness	Representative descriptive statements (frequency)	Remarks
Expansion of customer base	① More age groups. New customer groups are constantly joining to be VIPs. After the implementation of the brand rejuvenation strategy, the customer group will definitely become younger and younger (35). ② In terms of brand promotion, Wang Linkai, a popular singer of the new generation, was invited as the brand spokesperson in 2021, which gained a group of post-00s customers (26). ③ After the implementation of the strategy, the customer base includes high school students, college students, and office workers (33); ④ The development of women's clothing has added more possibilities to the brand, such as couple wear, neutral style wear, etc., absorbing new customers and creating a youthful brand image (23). ⑤ In terms of marketing, membership marketing is fixed twice a year to attract a large number of young customers (37). ⑥ More people born in the 1990s and 2000s began to get involved in our brand, and we have a richer customer base. (23)	
Increase in customer stickiness	① Even all family members went shopping together, and the viscosity has also improved significantly (13). ② Maintain and stabilize new customers into regular customers through soft stickiness (21). ③ The 30-40 year old group is very loyal to our brand (46). Leisure clothing caters to a large number of customer groups, has accumulated customer resources, fully utilizes and extends them, and has strong customer stickiness. (21)	
Changes in customers’ perception of the brand	① After implementing the rejuvenation strategy, the customer group’s perception of Cabbeen has also changed. They consider that Cabbeen	Mainly focused on the perception

	<p>becomes more fashionable and diverse (33). ② Currently, the perception of products brought to customers is that they are getting younger, more fashionable, and more innovative (31). ③ The overall clothing style is diversified and meets the current needs of consumers of multiple age groups (27). ④ Customers' perception of Cabbeen has also changed, with styles becoming more diverse and younger, and products able to meet the needs of consumers of different ages (35). ⑤ The brand is more diversified, has more styles and silhouettes, is more tolerant to body shapes, and keeps up with fashion (22).</p>	of "more diversity"
Increase in brand reputation	<p>① Customers are very satisfied with Cabbeen and have high acceptance of the design and quality of clothes (57). ② In recent years, cooperation with the Forbidden City, Tsingtao Beer, and China Aerospace has been launched to promote China Chic and keep up with fashion, further opening up the popularity of Cabbeen (46). ③ Meet the dressing needs of people of different ages and scenes, and show the positive side of loving life (33). ④ The long-term joint series with designers and some popular IPs have also had a great response in the market (51). ⑤ Some young customers appreciate our designs and brands. (63)</p>	
Improvement in business performance	<p>① After experiencing an initial short-term decline in performance, it is currently showing a steady and rising trend (35). ② The current performance is on an upward trend (23). ③ The proportion of new and old customers has changed, but sales have increased (35). ④ Cabbeen's broadening of product lines in terms of brand rejuvenation will be of great help to sales (31).</p>	

4.5.3 Problems

In the process of implementing the brand rejuvenation strategy of Cabbeen, there are also the following problems:

1. Cabbeen is positioned at young customer groups. Some existing customers cannot accept the brand changes and cannot resonate with the

original consumers in terms of design, resulting in the loss of existing customers.

2. Some products' designs are exaggerated and have low consumer acceptance. Especially in some old towns, "old-fashioned" customers cannot accept change.

3. There is an aging customer base in some areas. For example, the customer structure of Quanzhou Wanda Plaza is relatively older, which is somewhat different from the target customers of corporate brands (over 18 years old).

Table 4-2 Problems in Cabbeen's brand rejuvenation: summary of interview results

There is a problem	Representative descriptive statements (frequency)	Remarks
Loss of existing customers	① Existing customers are less receptive to new series of new brands, and the phenomenon of loss is obvious (27). ② In the past, regular customers would feel that the styles were too fancy and the sizes were too large (25). ③The change in style has caused a certain loss of existing customers, and it is difficult to resonate with the original consumers in terms of design (13). ④After the strategy is implemented, some existing customers will definitely be lost (19). ⑤ After the rejuvenation strategy is implemented, the overall old V population will begin to become uncomfortable. With the replacement of clothing styles, it is inevitable to lose part of customers ranging from 30 to 40 (years old) (23).	The number of existing customers has decreased and the average order value has declined.
Some product designs are exaggerated, resulting in low acceptance	①Some products are too exaggerated and not suitable for our local customers (17). ② Suggestions for next step strategy: Don't design overly exaggerated products (11). ③The new customers mainly buy leisure and urban products. The products are relatively simple and not too exaggerated, and their acceptance is relatively high (9).	
Customers'	①Competing products target a wide range of age	

age range is narrow	groups, while Cabbeen is relatively narrow (11). ② The customer structure of Quanzhou Wanda is in the age group of 25-35, and the young customer group 18-25 accounts for a relatively small proportion (13).	
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4.6 Summary

This chapter deeply understands and analyzes, using qualitative research methods and via data research, face-to-face interviews and other forms, the measures, processes and effects of Cabbeen’s brand rejuvenation. The analysis results are as shown in Figure 4-28. (This qualitative research answers research question 2 and also fills research gap 2)

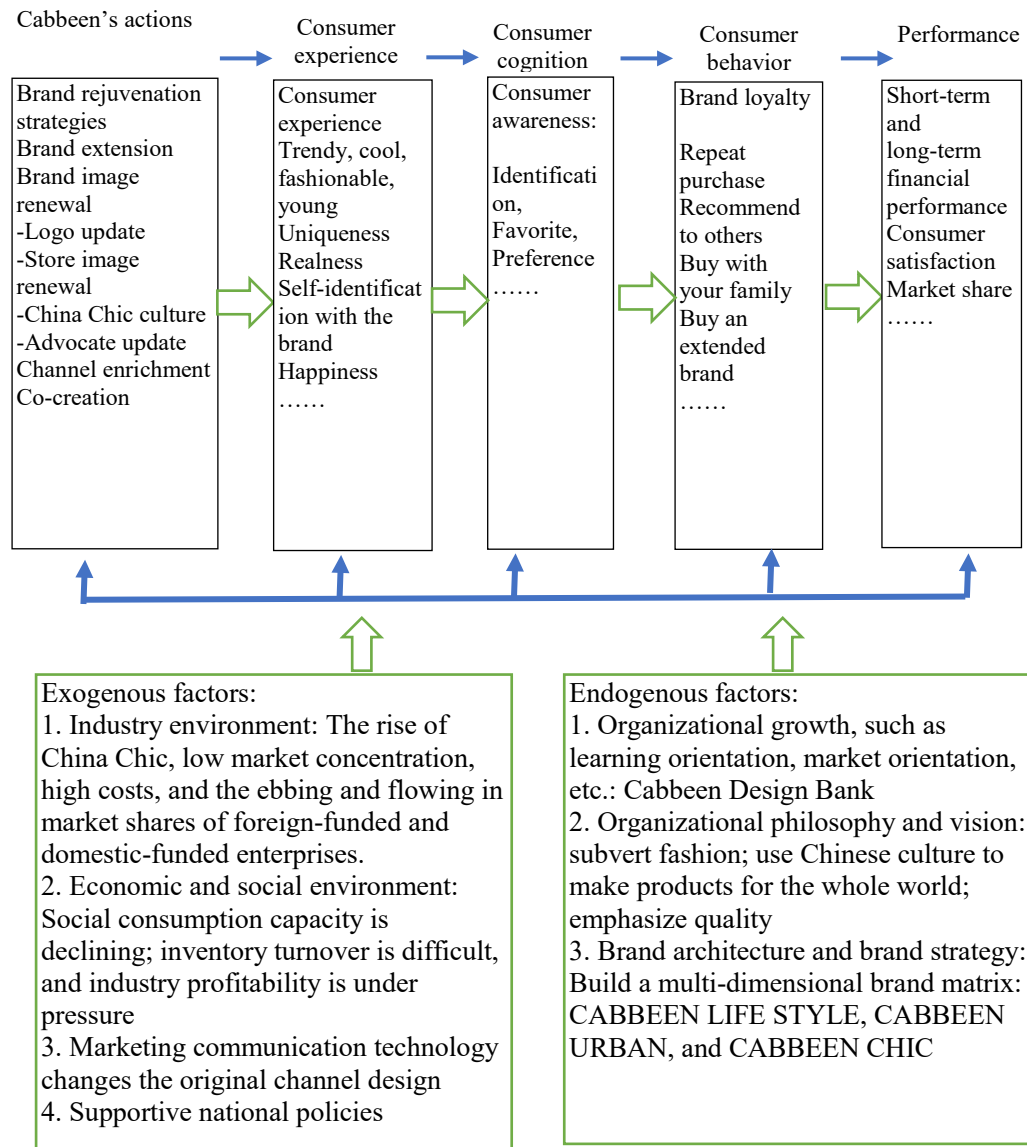
There are both opportunities and challenges in the exogenous factors of Cabbeen’s brand rejuvenation. The opportunities lie in: (1) the rise of China Chic, low market concentration, high costs, and the ebbing and flowing in market shares of foreign-funded and domestic-funded enterprises; (2) marketing technology and channel updated provide broader space for brand rejuvenation; (3) In recent years, the country has introduced a number of policies to support the development of the apparel industry, providing a policy basis for the development of Cabbeen. The main challenges lie in the economic and social environment, with declining social consumption capacity, difficulty in inventory turnover, and pressure on industry profitability.

Among the endogenous factors of the brand rejuvenation of Cabbeen, Cabbeen actively responds to changes in the external environment and actively promotes the brand rejuvenation strategy. It promotes market-oriented brand

culture internally, updates organizational vision and concepts, and built a multi-dimensional brand matrix.

Figure 4.25

The internal mechanism of Cabbeen’s brand rejuvenation



On this basis, Cabbeen has implemented a brand rejuvenation strategy, including brand extension strategy, brand image renewal strategy (including LOGO update, store image renewal, China Chic culture, spokesperson update, etc.), channel enrichment strategy, co-creation strategy, etc.

The effect of implementing the brand rejuvenation strategy is also significant. Cabbeen has gained: (1) expansion of customer base; (2) increase in customer stickiness; (3) changes in customers' perception of the brand; (4) increase in brand reputation; (5) improvement in business performance. But there are also some problems: (1) The loss of existing customer groups; (2) the exaggerated design of some products leads to low acceptance; (3) the age range of customers is narrow.

Chapter V Cabbeen's brand rejuvenation: an empirical research

In the qualitative research part, this paper explores the specific brand rejuvenation strategy of Cabbeen and its implementation process and results. It explores, analyzes and describes the mechanism of action through qualitative research. There are still two questions that need further discussion: First, how does the brand rejuvenation (level experienced by consumers) affect consumer cognition and behavior? What is its path of action? The second is how to measure brand rejuvenation? In other words, when we discuss a brand as a rejuvenating brand, what characteristics of the brand are we essentially discussing? This chapter will focus on the above two issues.

5.1 Research hypotheses

This part mainly analyzes the process of brand rejuvenation affecting consumer cognition and consumer behavior, and forms relevant theoretical hypotheses.

5.1.1 The impact of brand rejuvenation on brand preference

Brand equity is actually based on the rights and interests of customers. The fundamental reason is that the brand is valuable to customers. The differences between brands are based on the differences in customers' perceptions of different brands (Cho & Hwang, 2020; Daosue & Wanarat, 2019). Brand equity is essentially a certain perception given by customers to a brand. This perception contributes to whether customers recognize and be loyal to the brand. Brand equity is a process of value internalization by

customers based on this perception. It is a market manifestation of customer brand preference. Brand preference is the true expression of the user's attitude and emotion towards a certain brand. It is a manifestation of the positive attitude and positive emotion towards the brand and a link between internal emotion built up by the consumer and the brand (Bushman & Brad, 1993). The formation of brand preference is based on brand recognition, and brand image is crucial to the formation of brand preference (A. Jamal & M. Goode, 2001). Brand preference will change over time, and this change is mainly affected by brand image and brand recognition (Chen & Chang, 2008; Nicholls et al., 1999). Once brand preference is formed, it will have a direct impact on consumers' purchasing behavior.

Rejuvenation of a brand can help enhance the brand's perceived value, and an increase in perceived value can also enhance consumers' brand preference (Yajun et al., 2014). Brand rejuvenation can be expanded through brand extension. Brand extension can use the reputation of the original brand to enable consumers to quickly identify the company's new products, eliminate consumers' resistance thereto, and induce consumers to have the same favorable impression and good impression of new products (Diamantopoulos, Smith et al. 2005). Brands can enhance brand awareness through image renewals, thereby increasing brand preference (Bushman & Brad, 1993). In addition, brands can also adopt the form of co-creation to increase consumer investment, enhance recognition, and form brand preferences.

From this, the following hypotheses are formed:

Hypothesis 1: The higher the rejuvenation of the brand, the stronger the brand preference.

Hypothesis 1-1: The higher the coolness, the stronger the brand preference.

Hypothesis 1-2: The higher the realness, the stronger the brand preference.

Hypothesis 1-3: The higher the uniqueness, the stronger the brand preference.

Hypothesis 1-4: The higher the self-identification with the brand, the stronger the brand preference.

Hypothesis 1-5: The higher the happiness, the stronger the brand preference.

5.1.2 The impact of brand rejuvenation on purchasing behavior

What kind of products do Generation Z consumers prefer? What factors influence their purchase? How do they buy? Lin and Zhang (2023) track the process of Li-Ning's brand rejuvenation. They found that Li-Ning's brand rejuvenation started very early and went through two periods: the "post-90s Li-Ning" period around 2010 and the "China Li-Ning" period around 2014. The brand rejuvenation strategy of the "Post-90s Li-Ning" stage was a failure. In 2010, Li-Ning launched a new positioning of "Post-90s Li-Ning" and did not attract young consumers born in the 1990s as expected. As loyal fans of

the brand, those born in the 70s and 80s instead refuse Li-Ning. The failure of Li-Ning's first brand rejuvenation strategy shows to a large extent that changes in the 4P combination in the traditional sense cannot truly attract young consumer groups. Enterprises need to change from values to strategic levels to truly attract consumers.

As mentioned earlier, the purchasing behavior of young people has undergone tremendous changes. Taking purchasing channels as an example, according to iResearch (2021) survey, Generation Z's consumption behavior shows unique characteristics: 1. Online social media platforms are the preferred platform for Generation Z to understand product information, while offline stores are played with rich scenes; 2. Pay attention to experience and be willing to share. Experiences attract Generation Z: Willing to believe in the power of recommendations and praise, they tend to grow products through acquaintances and trusted KOLs; 3. the purchase channel structure is diversified. Although online shopping is already their main channel, offline venues can drive consumption by Generation Z by their irreplaceable experience and social advantages. From the perspective of purchase frequency, beauty and skin care products are the most frequently purchased. In addition, trendy toys such as figurines and blind boxes are also their favorites. Nearly 20% of the interviewed Generation Z purchase them once or even multiple times a month. The data also show that the proportion of Generation Z purchasing fashion retail categories during major sales/promotions is generally low, which potentially reveals their consumption outlook anytime, anywhere. Therefore, brands must always operate to inspire and attract their attention during regular operations and clearly convey their cultural concepts and

product values at every contact with them. Research shows that recognition of content drives behavior and opens up the minds of Generation Z. 45% of Generation Z said they would search on e-commerce platforms after being attracted, and 41% of Generation Z would directly add it to their shopping carts. It can be seen that e-commerce platforms are still the main channel for purchase.

Alone but not alone, social media has become the first-hand channel for Generation Z to obtain beauty and skin care information. In addition, research shows that the best time to make a purchase is within three days after being recommended. 70% of Generation Z will make a purchase within three days from the time of being attracted to placing an order. Making a purchase is more prudent to being attracted. Only 10% of Generation Z buy immediately after being recommended. Based on the above, most Generation Z will collect brand/product information after being recommended to decide whether to make the final purchase. Therefore, the brand's reputation/evaluation in purchase channels is very important. Brands can deploy all links and all channels on the media that Generation Z loves, fully occupying their minds, and effectively selling their products.

In addition, 40% of Generation Z obtain information through offline outlets, which means that they do not clearly distinguish between online and offline, so it is most important to attract the attention of Generation Z (Bergh & Behrer, 2016). Take mobile phone sales as an example. Although Apple mobile phones can be delivered to your door after being ordered online, there are still many consumers queuing up to buy in stores just for the on-site

experience and to satisfy the sense of participation. The rich interactive products, information and activities provided by on-site stores can enhance consumers' interest in the brand, satisfy the sense of belonging to the brand and the happiness of participation. As IHG President Geoffrey Higgins said, “Retailers need to create an exciting environment that makes customers want to put down their mouse and drive to your shopping center or street. After all, people cannot enjoy salads or wine tastings with friends online (Bergh, How Cool Brands Stay Hot, P12).

Lin and Zhang (2023) analyze Li-Ning's brand rejuvenation strategy and found that after the failure of the brand rejuvenation strategy in 2011, Li-Ning conducted the second brand rejuvenation change in 2014 and achieved great success. The key to its success lies in the repositioning of the brand identity, from a traditional sports equipment provider to a provider of Internet + sports life experience. "China Li-Ning" combines traditional Chinese elements with trendy culture to create a new iconic brand. Then it uses the powerful communication function of social media platforms to attract the attention of many young people. As a result, "China Li-Ning" has achieved great success in terms of topic, sales volume and brand image, becoming a new symbol of the Li-Ning brand, and its sales performance has also increased year by year.

Therefore, this paper hypothesizes:

Hypothesis 2: The higher the rejuvenation of a brand, the more purchases.

Hypothesis 2-1: The higher the coolness, the more purchases.

Hypothesis 2-2: The higher the realness, the more purchases.

Hypothesis 2-3: The higher the uniqueness, the more purchases.

Hypothesis 2-4: The higher the self-identification with the brand, the more purchases.

Hypothesis 2-5: The higher the happiness, the more purchases.

5.1.3 The mediating role of brand preference

Brand rejuvenation is not essentially a means, but a business philosophy, a business philosophy that follows consumers and is consumer-centered. Only when consumers recognize the values and business philosophy promoted by the brand and practice it will promote emotional acceptance and repeated purchases (Sriram et al., 2006; Truong et al., 2010). Brand-driven purchases are mainly driven by learning and imitation - brand preference itself has preconceived characteristics. The use of celebrity endorsements, advertising and other market strategies can enhance brand preference, and through learning and imitation behaviors, consumption can be stimulated to generate purchase intention and purchasing behavior (A. Jamal & M. H. Goode, 2001). Soenyoto (2015) analyzes the impact of celebrity endorsements on purchasing behavior of college students. The research results show that using brand preference as a mediator can better explain the process and impact of celebrity endorsers' perceived quality on consumers' purchase intention (Soenyoto, 2015).

Taking the liquor brand Jiangxiaobai as an example, from 2012 to 2015, the liquor industry began to recover from low sales and low profits after

experiencing the "Prohibition" and "Consumption of Public Funds on Three Major Private Purposes - Cars, Banquets and Oversea Visits" restrictions. With the rise of young consumer groups born in the 1980s and 1990s, Jiangxiaobai has also become younger, and the main consumers have gradually changed from government banquets to personal entertainment and business banquets. The post-80s and post-90s generations are also becoming increasingly mature, and developing the young market has become the market strategic goal of wine companies in the new era, and Jiangxiaobai came into being (Dai & Zhang, 2014; Luo & Yin, 2014). "Jiangxiaobai" has made great achievements in the field of emotional brand image creation. Its proposition that "young people face their emotions directly, do not avoid, do not be afraid, and be themselves" have long advocated resonates with consumers. It has also invested in advertisements for film and television dramas many times. Five years after its establishment, its sales went from zero to RMB 300 million, and reached RMB1 billion in 2020. It has also developed low-alcohol series such as fruit wine to continues to tap into the young market. Jiangxiaobai is undoubtedly an excellent marketing case: precise positioning, effective advertising strategies, omni-channel and omni-platform promotion strategies, etc. Therefore, an effective brand rejuvenation strategy should be consistent with the mainstream culture of the local young generation. Brands that are authentic, positive, fashionable, personalized, and resonant are truly revitalizing brands.

Value recognition and emotional acceptance are the connotations of brand preference. As the core of social culture, values represent different value orientations and aesthetic tastes, and have a profound impact on consumers of

different generations. Taking domestic brands as an example, in recent years, they have been increasingly influential in major consumer fields, leading a new era of "China Chic". China Chic refers to certain domestic brands that represent China's original designs and products, lead market trends in specific consumer fields, and have obvious influence on mass consumption. From 2016 to 2018, consumers' consumption intentions for domestic brands continued to rise. In 2018, the respondents' consumption tendency for domestic products was 84.4%, an increase of 17.1 percentage points from 67.3% in 2016. In 2019, domestic brands accounted for 72% of China's online market^①.

When a company builds a brand, it will establish a distinct brand positioning by giving the brand a profound and rich cultural connotation, and make full use of powerful and effective internal and external communication channels to form consumers' high spiritual recognition of the brand and create brand belief, forming a strong brand preference.

Therefore, this paper hypothesizes:

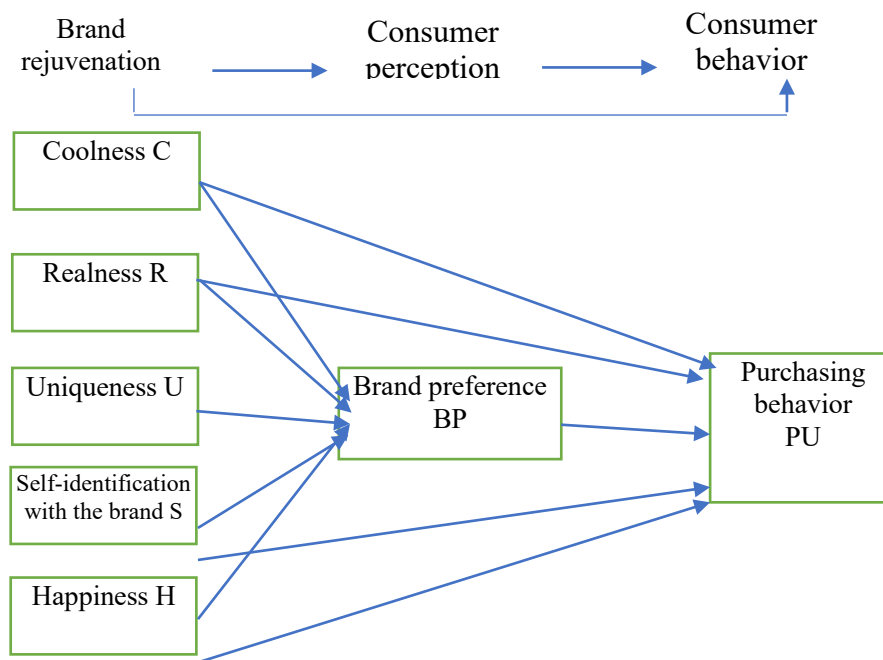
Hypothesis 3: Brand preference plays a mediating role in the process of brand rejuvenation affecting purchasing behavior.

The path of this paper was formed (as shown in Figure 5.1).

^①The data comes from the "2021 China Chic Market Analysis Report - Market Supply and Demand Current Situation and Development Strategic Plan".

Figure 5.1

Research path diagram



5.2 Research design

5.2.1 Basic information design of questionnaires

The questionnaire mainly has four parts, namely basic information of the subject, brand rejuvenation scale, brand preference and purchasing behavior scale. Basic information includes region, gender, age group, etc., as well as perceptions of the brand and brand consumers. For the basic information about the test subjects, please see Table 5.1

The scale items in this paper uniformly adopt the 5-level Likert scale, with 5 levels set from "strongly disagree" to "strongly agree". The subjects are required to select the statement that is consistent with their attitude based on their recognition.

Table 5.1

Basic information design of questionnaire

Question classification	Dimensioning
Gender	Male and female
Age	1. 18-24 years old 2 25-34 years old 3 35-44 years old 4 45-54 years old 5 55 years old or above
Region	Taking cities as units, such as Guangzhou, Guangdong
Describe the brand	Use two adjectives to describe the image of the selected brand (open-ended question)

5.2.2 Brand rejuvenation measurement

As discussed above, regarding the measurement of brand rejuvenation, some scholars use brand rejuvenation strategy as a representative, and some use strategy implementation effects as a representative, but these cannot truly represent brand rejuvenation. This paper believes that brand rejuvenation is consumers' perception of the brand, and is neither a strategy nor a result of strategy implementation. Therefore, this paper believes that the connotation of brand rejuvenation should be the characteristics that revitalizing brands should have, and we will conduct discussions below on this basis.

1. CRUSH model

How to measure brand rejuvenation? Bergh & Behrer pointed out in the book *How Cool Brands Stay Hot* that successful youthful brands have five key attributes, namely coolness, realness, uniqueness, self-identification with the brand and happiness, thus proposing the CRUSH model of brand rejuvenation (Bergh & Behrer, 2016). This theoretical model is the theoretical basis of this paper.

(1) Brand coolness: Bergh and Behrer (2016) found 14 typical characteristics that predict coolness from the brand stories told by 5,000 Generation Y in Europe. In order of importance, these coolness elements are: fashion, high status, good reputation, successful, creative, interesting, enjoyable, with own style, ever-changing, luxurious, clearly expressing ideas, contemporary, honest and retro (Bergh & Behrer How Cool Brands Stay Hot, 2019, P .83). They found that if a brand is associated with concepts such as "cheap" and "annoying", its coolness will be greatly reduced. The premise of coolness is: whether the brand has a clear and consistent brand plan, or whether the brand DNA has a pleasant and unique style, and whether it can continuously launch exciting, novel and unique products that reflect creativity. A sense of coolness that is relevant to young people is the best way to improve a brand's relationship with the younger generation. Cool brands not only make them more popular in the short term, they also provide long-term protection for the brand and are a guarantee of loyalty even for the fickle young generation. They mentioned that the four elements for the success of Converse are: (1) praising consumers rather than itself, (2) being beneficial to others. Converse has been providing free recording opportunities for musicians and artists, and has saved companies that were on the verge of bankruptcy, Music Hall "100 Club"; (3) owning rather than rent, for example, no longer using sponsorship to gain reputation, but providing a creative platform for artists with different styles who have never met to participate in the creation of novel and unique singles, with the creative theme being chosen by the artist, and Converse promotes and releases the single as an album. (4) Integrating diverse cultures: Converse launched the "Created by You" campaign in 2015 and

received thousands of paintings from people on the sneakers they wear. Together with Converse sneakers, the campaign celebrates the act of self-expression as a way for consumers to express part of their individuality. Researchers evaluate the "coolness" of more than 1,500 teenagers (13-29 years old) with respect to 35 brands they knew and determine three core elements of coolness: originality, popularity and attraction (Bergh & Behrer How Cool Brands Stay Hot, 2019, P.90).

(2) Realness: Realness is the quality of products that are certified by authorities or are genuine, authentic, or derived from real products. Many brands actively communicate to consumers the date when the brand was founded. For example, the 1873 on the trademark of Levi's jeans tells consumers the time when the first pair of jeans was born. The authentic information provided by the brand can induce consumers' perception of originality, thereby increasing brand favorability. "Honesty" doesn't just mean corporate social responsibility or "not lying". It also means respecting young people and their lives, listening and discussing with them on the same dimension. Authentic brands are transparent, open, and humane. Realness is the main indicator for predicting consumer purchase intention. Authentic brands are more likely to attract consumers who spend too much money, and they are the promoters of word-of-mouth communication. "Honesty" means authenticity, reliability, and own characteristics. It means making young people feel that their money is well spent and will never disappoint them (Bergh & Behrer How Cool Brands Stay Hot, 2019, P. 177).

Realness is a projection of personal cognition. Consumers project their own emotions, values, and beliefs onto the brand, and generate a positive identification. This identification is not only for the brand, but also self-identification through brand identification. It then generates a positive evaluation of oneself, and offer customers with a good consumption experience.

Realness is highly related to brand trust and can promote consumers' trust in the brand. This trust is reflected in the brand's commitment and guarantee for product quality, the originality and natural attributes of the product, and a low commercial motive that truly considers consumers. Authentic brands can make consumers feel good product attributes and sincere service attitude, and enhance consumers' trust in the brand.

Authentic brands can create a positive attitude and behavior among consumers, enhance consumers' perception of the quality of branded products and give them a high price positioning. Realness can also increase consumers' willingness to purchase branded products. For example, research has found that realness of the sports brand Adidas can enhance the brand's value and increase consumers' purchase intention.

(3) Uniqueness: The USP is one of the famous sales principles and contains three principles: first, it proposes a consumption proposition for consumers and explains how consumers benefit; second, the proposition must be unique and competitive and cannot be raised by the opponent; third, the proposition must be strong enough to influence millions of people (Lupberger, 2009). A clear positioning based on sustainable brand DNA will enhance the

brand's influence on young people. Uniqueness will also help companies expand their brands (Bergh & Behrer How Cool Brands Stay Hot, 2019, P.177).

(4) Self-identification with the brand: Young people's choice and purchase of products usually play a core role in reflecting their identity. Generation Z will have emotional resonance with a brand only when it feels like a friend. The identity that a brand brings to young people has a strong and direct impact on brand equity (Bergh & Behrer How Cool Brands Stay Hot, 2019, P.210). Self-identification can be defined as the extent to which a brand is viewed by consumers as a reflection of their own emotions, interests and lifestyles. The key to self-identification with the brand among consumers and cases is to reflect the values, interests and opinions of the target group. For example, Apple is an example that perfectly combines its unique design statement with humanization and simplicity (Bergh & Behrer, How Cool Brands Stay Hot, 2019, P.238).

(5) Happiness: Emotion is the main factor driving consumer purchases. For example, Xiaohongshu is a place where many consumers share their experience in using products. These real feedbacks bring important reference value to consumers. Consumers can not only feel the happiness of helping others, but also the happiness of being helped by others. This emotional value gives Xiaohongshu special brand value. Bergh conducted an in-depth analysis of 5,000 brand stories, and almost 80% of them were highly emotional, with happiness being the most commonly expressed feeling. Brands that are popular with consumers know how to capitalize on positive emotions and

circumvent negative ones. Brands that evoke positive emotions are more likely to move people. For brands, there are two strategies worth adopting. One is to ensure that the brand is related to positive emotions (such as happiness), which can be experienced through the five senses including smell, sound, vision (shape and color), touch and vibration and bring positive emotional experience to the users. The second is to create a brand that can eliminate customers' negative emotions (such as disgust, sadness, anger, fear, etc.). Satisfaction usually occurs in the form of "experiences," so the Generation Y will experience more happiness when they experience something. For example, the marketing method of participating in the game will bring satisfaction to consumers. The cinnamon roll brand Cinnabon launched a low-calorie cinnamon roll campaign in a Russian chain store. It placed shelves full of cinnamon rolls at the top of the escalator. To get the item for free, consumers need to go the other way up the escalator, which is bound to burn their calories. This event increased the brand's attention by 43%, and customers grew by 7% during the event (Bergh & Behrer, *How Cool Brands Stay Hot*, 2019, P.278). Happiness makes it easier for brands to spread. The Coca-Cola is one of the most valuable brands in the world. People aged 13-30 are Coca-Cola's core target group. The company has found that in recent years, teenagers' lifestyles have become more complex and diverse, and they prefer personalization. Coca-Cola found that communicating with others can make teenagers happier, so it launched the "Cheerful and Happy", the "Expedition 206" marketing campaign, etc., using optimism and positive thinking as the core values of the brand, and therefore achieved success (Bergh & Behrer, *How Cool Brands Stay Hot*, 2019, P.282).

There is some confusion in the setting of the CRUSH model, a measurement model of brand rejuvenation of Bergh and Behrer (2016). For example, coolness is composed of three core elements: originality, popularity and attractiveness, while the originality overlaps with other elements in the CRUSH model, as shown in Table 5.2.

Table 5.2

Bergh and Behrer’s brand rejuvenation measurement model (CRUSH model prototype)

Dimensions	Connotation	Metrics
Coolness	Unique and original; the brand becomes a symbol of "youth", with attractiveness and popularity	Stylish, high status, good reputation, successful, creative, interesting, enjoyable, have own style, ever-changing, luxurious, clearly express own ideas, contemporary, honest and retro
Realness	Integrity is the core strength that impresses consumers: does the brand reflect who they are? Who do they want to be?	Corporate honesty and brand honesty Open, transparent, humane, respectful, don't lie
Uniqueness	How unique a brand's USP is: consumer perceptions of uniqueness	A good product that is different from others, good products that can implement the company's values and brand concepts; the brand consistently adheres to its positioning strategy; The unique values of the brand include doing your best, paying attention to details, and achieving perfection, etc. creative, unique brand representations such as unique brand logos, brand mascots, etc. (unique brand representations can bring about unique brand associations)
Self-identification with the brand	Young people are tribal and hierarchical, forming subcultures.	Sense of belonging, freedom from boredom, self-expression, lifelong learning at any time and anywhere, niche expertise,

	Emphasize consumers' self-identification with the brand	honesty, simplicity...
Happiness	Give emotions to the brand, increase positive emotions and reduce negative emotions	Emotions brought by the five senses, such as smell, sound, sight (shape and color), touch and vibration Deal with negative emotions and eliminate negative emotions; satisfy young people's escapism, etc. Increase happy emotions: happiness and satisfaction, happiness, surprise, etc.

Source: Bergh, JVD, & Behrer, M. (2016). How Cool Brands Stay Hot: Branding to Generations Y and Z. *kogan pages*.

Therefore, the model remains to be refined. It is worth noting that following the research results in recent years, Bergh and Behrer proposed the five dimensions of the CRUSH model but did not empirically verify them. Therefore, this paper will empirically test the CRUSH model.

2. Other measurements

Coolness is an important concept to measure the rejuvenation of a brand. Except for Bergh and Behrer (2016), in the studies of other scholars, "coolness" is basically used as a synonym for brand rejuvenation.

Brand coolness is an outstanding interactive experience provided by a company during the structured social interaction between consumers and specific brands (such as entertainment brands, personal care brands, cultural brands, etc.) (Jiménez-Barreto et al., 2022). The earliest description of coolness was very simple; Nancarrow et al. (2002) hold that coolness was considered "style leader" (Nancarrow et al., 2002) and Dinerstein (2017)

points out that coolness represented a particular personality. Li (2021) and others believe that coolness is extraordinary, aesthetically appealing, exciting, original, authentic, rebellious, high status, subcultural, iconic, popular and other characteristics (Caleb et al., 2019; J. Li et al., 2021; Mariana Berga & Sandra Maria Correia, 2022; Nguyen Huu & Angelina Nhat-Hanh, 2022; R.W. Belk et al., 2010; Saman et al., 2022; Yue et al., 2021). Attiq et al. (2022) study the mechanism of coolness. They believed that coolness has a positive impact on brand participation and brand love, and further affects consumers' pleasure and happiness (Attiq et al., 2022). They divide coolness into five dimensions: usability, reliability, originality, high status and personal cool. Scholars measure brand rejuvenation as shown in Table 5.3.

Judging from the interpretations of brand rejuvenation by the scholars listed above, their connotations are basically unified, but they adopt different measurement dimensions.

Table 5.3**Measurement of brand rejuvenation**

Connotation	Measurement metrics	Representative study
Coolness is one of the criteria for brand rejuvenation	Brand rejuvenation consists of five dimensions: coolness, realness, uniqueness, self-identification with the brand and happiness. See Table 5-2 for details.	Bergh & Behrer (2016)
A cool brand is a revitalizing brand	Service coolness Outstanding structural interaction experience between consumers and brands	Jiménez-Barreto, Correia Loureiro et al. 2022
	Product coolness Brand coolness refers to consumers' perception of a brand's artistry, attractiveness, reliability, practicality, realness and representing a higher status.	Warren et al.'s 2019
	Usability, Reliability; Originality; High Status; Personal Cool	Attiq, Abdul Hamid et al. 2022
	extraordinary, aesthetically appealing, exciting, original, authentic, rebellious, high status, subcultural, iconic, popular	Li et al., 2021; Loureiro et al., 2020; Tiwari et al., 2021;. Belk, et al. 2010, Caleb, Rajeev et al. 2019, Yue, et al. 2021; Berga and Correia 2022, Huu and Nhat-Hanh 2022, Saman, et al. 2022
	particular personality	Dinerstein, J. (2017)
	“style leaders”	Nancarrow, C., P. Nancarrow and J. Page 2002

3. Brand rejuvenation scale in this paper

Two steps were taken to formulate the scale: first, a preliminary scale is formed. This paper is based on the research of Bergh and Behrer (2016). According to the five dimensions of the CRUSH model, it groups the elements with the same meaning among scholars into one category. Then this paper invites seven college students (aged between 18-25 years old) to discuss the

categorization matching, to form a preliminary scale for this paper as shown in Appendix B. Secondly, more than 200 consumers are surveyed to test and adjust the reliability and validity of the scale to form the final scale, as shown in Table 5.4:

Table 5.4
Brand rejuvenation measurement scale (final version)

Metrics	Definitions	Connotation	ID	Description
Coolness	The overall feeling the brand brings to people	Cool	C1	I think Cabbeen clothes are cool
		Avant-garde	C2	I can feel Cabbeen's unique brand concept of "subverting the trend"
		Trendy	C3	I think Cabbeen's product style is very "trendy"
		Fashion	C4	I think Cabbeen clothes are very stylish
Realness	Brands are honest with themselves, consumers and society; keep their promises	Quality	R1	Cabbeen adheres to its quality commitments to customers
		services	R2	Cabbeen abides by its service commitments to customers
		Social responsibility	R3	Cabbeen has assumed due social responsibilities (such as environmental protection, low carbon, public welfare, etc.)
Uniqueness	Consumers realize that the brand has its own USP	Idea	U1	I think Cabbeen products have their own unique element of originality
		Product	U2	I think Cabbeen products are unique.
		Detail	U3	I think Cabbeen's products have

				unique design details
		Style	U4	Cabbeen physical stores' decoration design style is unique
Self-identification with the brand	Emotional connection and identity between consumer and brand; resonance	High class	S1	Cabbeen satisfies my pursuit of high-quality life
		Rebellious	S2	Cabbeen, like me, doesn't blindly follow trends.
		Self-personality	S3	Cabbeen allows me to "be myself"
		Subculture	S4	Cabbeen consumers all have unique pursuits like me.
Happiness	Generate positive emotions	Pleasure	H1	I think the music at Cabbeen's physical store is pleasant (sound)
		Comfortable	H2	I think the store design (including decoration style, layout, etc.) of Cabbeen's physical store makes people feel comfortable (visually)
			H3	I think Cabbeen's product color matching and pattern design make people feel happy (visually)
	Eliminate negative emotions	Release stress	H4	I felt relieved from the stress during the purchase process in the Cabbeen physical store and the use of its products
			H5	My unhappy feeling will slowly disappear during the purchase process in Cabbeen physical stores and use of Cabbeen products.

5.2.3 Brand preference and purchasing behavior measurement

Brand preference and purchase intention are both major research elements in consumer behavior, and there are already mature scales for reference.

Regarding the composition of brand preference, Czellar and Palazzo (2004) believe after research that brand preference consists of content from three directions: information from consumers' self-observation, the physical characteristics of the consumer brand itself, and the attraction generated by the value of the consumer brand (Czellar & Palazzo, 2004; Palazzo & Basu, 2007), but this scale is too general and not very operable. Torelli (2017) et al. discuss the impact of culture on brand preference, and set a measurement scale for brand preference using Singapore Airlines as: (1) I like Singapore Airlines; (2) I like the brand image of Singapore Airlines; (3) I have a favorable impression of Singapore Airlines; (4) To what extent does "reliability" apply to Singapore Airlines? (5) To what extent does "excellent performance" apply to Singapore Airlines? (6) To what extent does "attractive" apply to Singapore Airlines? (7) To what extent does "excellent" apply to Singapore Airlines? (8) To what extent does "care" apply to Singapore Airlines? (Torelli et al., 2017).

Table 5.5**Brand preference and purchasing behavior measurement scale**

Metrics	Connotation	ID	Description (taking Cabbeen as an example)	Reference sources
Brand Preference (BP)	Emotional preference	B1	I like Cabbeen clothing	Torelli, Ahluwalia et al. 2017
		B2	I like the brand image of Cabbeen	
		B3	I have a fondness for Cabbeen	
	Value recognition	B4	To what extent does Cabbeen embody "subversive trends"?	
		B5	To what extent does Cabbeen embody "focus on quality and pursue design creativity"	
		B6	To what extent does Cabbeen embody "using Chinese culture to build a world fashion brand"	
Purchasing behavior (PU)	Tendency	P1	Overall, I am willing to buy Cabbeen series clothing	Schiffman, G. and Kanuk, L. (2000)
	Repurchase	P2	I often repeat purchases	
	Recommendation	P3	I will take the initiative to recommend Cabbeen to my relatives and friends	
	Price sensitivity	P4	Even if Cabbeen slightly increases the price, I will still buy it	

*Source: Brand Preference Scale from Torelli, CJ, R. Ahluwalia, SY Y Cheng, NJ Olson and JL Stoner (2017). "Redefining Home: How Cultural Distinctiveness Affects the Malleability of In-Group Boundaries and Brand Preferences." *Journal of Consumer Research* 44(1): 44-61. Purchasing Behavior Scale from Schiffman, G. and Kanuk, L. (2000) *Consumer Behavior*. Prentice Hall, Inc., Englewood Cliff.

From the above scale, it can be seen that (1)-(3) focus on emotional preferences, while (4)-(8) combine Singapore Airlines' values and focus on value preferences (recognition). In this paper, the measurement of brand preference mainly refers to the research of Torelli (2017) and others, and the brand preference is set according to the two dimensions of emotional

preference and value preference. Cabbeen's corporate values and vision are used instead in designing the scale.

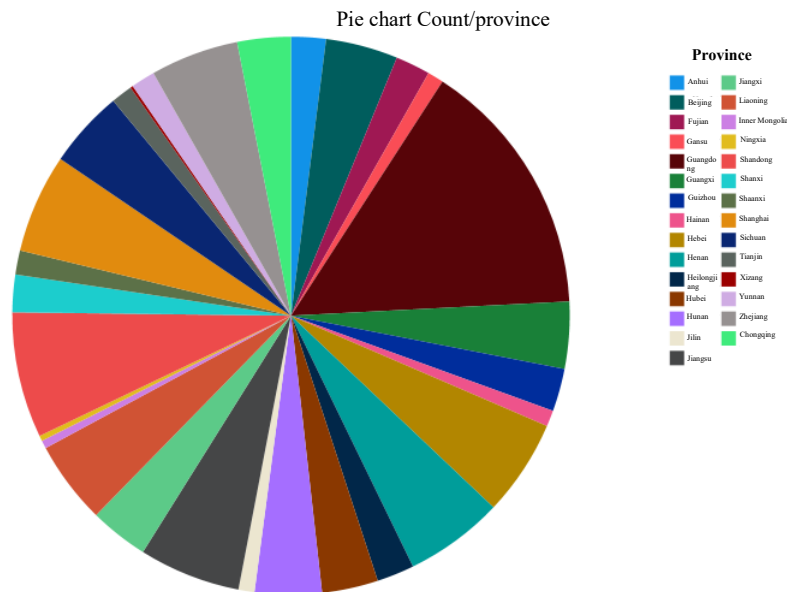
The measurement of purchasing behavior mainly draws on the mature scale of Schiffman and Kanuk (2000) in the book "Consumer Behavior", which measures from the dimensions of overall purchasing tendency, purchasing possibility, repeat purchase, and recommending others to purchase. This scale has been used repeatedly and verified, and its reliability and validity have been tested. The final research scale is shown in Table 5-5.

5.3 Descriptive statistical analysis

Based on the scale obtained from exploratory research, this paper issues an online questionnaire to be filled out online and by customers in stores. 1,000 questionnaires have been distributed to consumers, and 857 questionnaires were recovered, with a recovery rate of 85.7%. After collecting the questionnaires, invalid questionnaires such as those with extremely high answers, scores, or extremely low dimensions were eliminated. Finally, this paper got 651 valid questionnaires, an effective rate of 75.96%. This paper uses SPSS version 27 and AMOS (version 26) to conduct empirical analysis.

The samples come from more than forty cities (as shown in Figure 5.2). Males accounted for 51.2% of the sample; females accounted for 48.5%. In terms of age, 34.8% of the sample is 18-24 years old; 48.7%, 25-34 years old; 14.3%, 35-44 years old, and 2.3% is 45-54 years old. Overall, the majority are young people under 35 years old.

Figure 5.2
Geographical distribution of samples



Through summary statistical analysis of 651 valid samples, the maximum, minimum, average, standard deviation, kurtosis, and skewness of brand rejuvenation, brand preference, and purchase intention are analyzed, as shown in Appendix E-1. The results are as follows: the maximum value is 5; the minimum value is 1; the mean is between 1.77 and 2.49; the standard deviation is between 0.852 and 1.326; the absolute value of skewness is between 0.477 and 0.938, and the absolute value of kurtosis is between -0.338 and 0.898. For the sample data to obey the normal distribution, the absolute value of the kurtosis of the sample data must be less than 10, and that of the skewness should be less than 3. Based on the above results, it shows that the overall distribution of the sample is normally distributed. On this basis, correlation analysis was performed on the variables, and the results are shown in Appendix E.

The survey results show that Cabbeen consumers' brand recognition image of Cabbeen is mainly fashion, trend, passion, youth, etc., as shown in Figure 5.3:

Figure 5.3
Cabbeen consumers' brand image perception



5.4 Research hypothesis testing

5.4.1 Factor analysis

1. Analysis of brand rejuvenation factors

First, conduct a reliability and validity test. This paper uses Cronbach's α value to measure reliability (the results are shown in Table 5-7). The results show that the research scale has good reliability. This paper tests the validity through KMO and Chi-square tests, and factor analysis further determines the construct validity. The results show that the KMO value is 0.891. After Bartlett's test of sphericity, the approximate Chi-square is 1531.765; the

degrees of freedom are 171, and the significance is 0.000, showing that a factor analysis can be performed.

Secondly, the data is dimensionally reduced to extract factors. Since five factors have been identified, the principal component analysis method is used here to extract five factors, and the explained variance reaches 80.108%, as shown in Table 5.6. The results show that the five factors have good explanatory power.

Table 5.6

Brand rejuvenation factor total variance explanation

Component	Initial eigenvalue			Sum of squares of rotational load		
	Total	Percentage of variance	Cumulative %	Total	Percentage of variance	Cumulative %
1	8.041	53.605	53.605	3.119	20.796	20.796
2	1.313	8.752	62.357	2.564	17.093	37.889
3	1.036	6.904	69.261	2.447	16.311	54.199
4	1.003	6.820	76.081	1.910	13.734	67.933
5	0.704	4.127	80.108	1.826	12.174	80.108
6	0.505	3.369	82.477			

Table 5.7**Rotated component matrix^a**

	Component					Cronbach's a
	1	2	3	4	5	
C1	.898					0.897
C2	.774					
C3	.738					
C4	.611					
R2		.788				0.873
R1		.784				
R3		.678				
U1			.818			0.812
U2			.814			
U3			.713			
U4			.563			
S2				.832		0.866
S3				.655		
S4				.636		
S1				.607		
H2					.813	0.918
H1					.781	
H4					.760	
H3					.747	
H5					.736	

Extraction method: principal component analysis. Rotation method: Kaiser normalization varimax method.

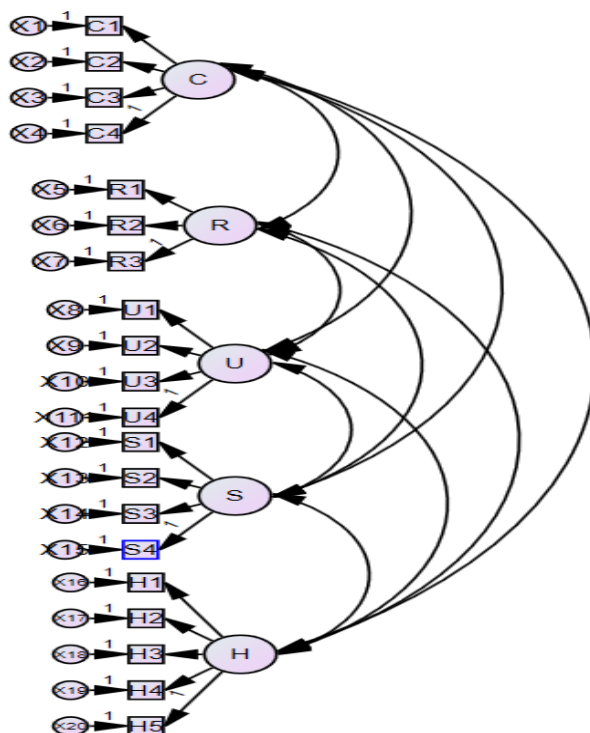
a. Rotation has converged after 7 iterations. Loads below 0.35 have been deleted.

Note: * represents $P < 0.05$; ** represents $P < 0.01$; *** represents $P < 0.001$

This paper uses AMOS (version 26) software to conduct confirmatory factor analysis, and the analysis results are as shown in Table 5-8 and Figure 5-4. The Chi-square is 318.5; the degrees of freedom are 94, and the Chi-square degree of freedom ratio is 3.38. The significance level is 0.000, the model RMR=0.020, GFI=0.924, NFI=0.964, RMSEA= 0.075. This shows that the fitting degree of this factor model is good.

Figure 5.4

Confirmatory factor analysis of brand rejuvenation



The correlation indicators between each indicator and the factors are as shown in Table 5.8.

Table 5.8

Brand rejuvenation index loading and factor correlation index

			Estimate	S.E.	C.R.	P
C4	<---	C	1			
C1	<---	C	0.912	0.029	31.431	***
C2	<---	C	0.872	0.015	26.534	***
C3	<---	C	0.784	0.052	27.336	***
R3	<---	R	1			
R2	<---	R	1.066	0.039	27.387	***
R1	<---	R	1.091	0.041	26.887	***
U4	<---	U	1			
U1	<---	U	0.978	0.03	32.856	***
U2	<---	U	0.732	0.021	29.553	***
U3	<---	U	0.832	0.019	25.213	***
S4	<---	S	1			
S3	<---	S	<u>0.968</u>	0.032	30.212	***
S2	<---	S	1.007	0.036	28.104	***
S1	<---	S	1.008	0.032	31.62	***

H5	<---	H	1			
H4	<---	H	1.018	0.033	32.11	***
H3	<---	H	1.017	0.033	30.55	***
H2	<---	H	0.994	0.033	30.173	***
H1	<---	H	0.973	0.03	32.499	***

Note: * represents P<0.05; ** represents P<0.01; *** represents P<0.001

The correlation between the various factors of the CRUSH model is as shown in Table 5.9. The correlations of the factors are all around 0.4-0.6, and the absolute value of the correlation coefficient is low, indicating that the structural differentiation between factors is better and there is no multicollinearity problem.

Table 5.9 Brand rejuvenation index factor correlation index

			Estimate	S.E.	C.R.	P
C	<-->	U	0.599	0.044	13.471	***
U	<-->	R	0.457	0.038	11.956	***
C	<-->	R	0.451	0.037	12.257	***
C	<-->	S	0.557	0.041	13.496	***
C	<-->	H	0.576	0.044	13.061	***
U	<-->	S	0.609	0.045	<u>13.665</u>	***
U	<-->	H	0.604	0.047	12.959	***
R	<-->	S	0.5	0.038	13.036	***
S	<-->	H	0.596	0.044	13.406	***
R	<-->	H	0.535	0.041	12.9	***

Note: * represents P<0.05; ** represents P<0.01; *** represents P<0.001

2. Analysis of brand preference and purchasing behavior factor

This paper analyzes these two dependent variable factors together. First, conduct a reliability and validity test. This paper uses Cronbach's a value to measure reliability (the results are shown in Table 5-11). The results show that the research scale has good reliability. This paper tests the validity through KMO and Chi-square tests, and factor analysis further determines the construct validity. First, KMO and Chi-square tests were performed. The results show that the KMO value was 0.888. After Bartlett's test of sphericity,

the approximate Chi-square was 1927.768; the degrees of freedom were 28, and the significance was 0.000, which allowed factor analysis.

Secondly, the data is dimensionally reduced to extract factors. Through the principal component analysis method, the Kaiser state maximum variance method was adopted to extract two factors, and the explained variance reached 75.07%. However, it was found that the index L1 loaded too high on the two components. There are measurement indicators for brand preference, it is not possible to affect reliability and validity if L1 is eliminated. Therefore, the L1 indicator is eliminated. Proceed as shown in Table 5.10 dependent variable factor total variance explanation. The analysis results show that brand preference and purchasing behavior factors have good explanatory power.

Table 5.10 dependent variable factor total variance explanation

Component	Initial eigenvalue			Sum of squares of rotational load		
	Total	Percentage of variance	Cumulative %	Total	Percentage of variance	Cumulative %
1	5.022	62.777	62.777	3.664	45.797	45.797
2	0.983	12.293	75.070	2.342	29.274	75.070
3	0.549	6.861	81.931			

Extraction method: principal component analysis.

Table 5.11 Rotated component matrix

	Component		Cronbach's a
	1	2	
b1	.887		0.922
b4	.892		
b3	.872		
b5	.821		
b2	.768		
b6	.655		
P3		.820	0.889
P2		.796	
P1		.764	
P4		.677	

Extraction method: principal component analysis. Rotation method: Kaiser normalization varimax method.

a. The rotation has converged after 3 iterations.

Under the confirmatory factor analysis, the Chi-square was 79.319; the degrees of freedom were 25, and the Chi-square degrees of freedom were less than 5. The significance level was 0.000, model RMR=0.022, GFI=0.959, NFI =0.977, RMSEA=0.099. This shows that the fitting degree of this factor model is good, as shown in Figure 5.5.

Figure 5-5

Brand preference and purchasing behavior confirmatory factor analysis

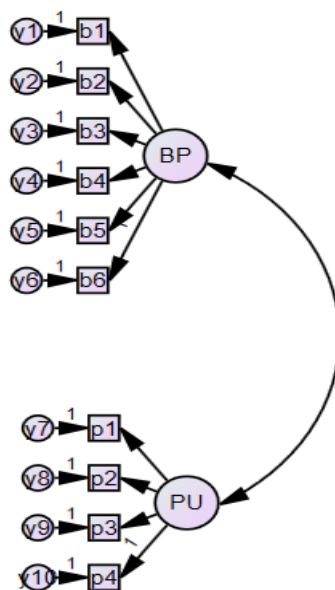


Table 5.12 states that the loadings of each indicator on the factors are very high (and significant at the 0.001 level), and the correlation between the two factors is also very high (and significant at the 0.001 level). Therefore, hypothesis testing can be conducted on this basis.

Table 5.12

Dependent variable index loadings and factor correlation indexes

			Estimate	S.E.	C.R.	P
Load						
B6	<---	bp	1			
B5	<---	bp	1.066	0.039	27.387	***
B4	<---	bp	1.017	0.033	30.55	***
B3	<---	bp	0.994	0.033	30.173	***
B2	<---	bp	0.973	0.03	32.499	***
B1	<---	bp	0.835	0.026	28.773	***
P4	<---	pu	1			
P3	<---	pu	<u>0.968</u>	0.032	30.212	***
P2	<---	pu	1.007	0.036	28.104	***
P1	<---	pu	1.008	0.032	31.62	***
Correlation						
pu	<-->	bp	0.604	0.047	12.959	***

Note: * represents $P < 0.05$; ** represents $P < 0.01$; *** represents $P < 0.001$

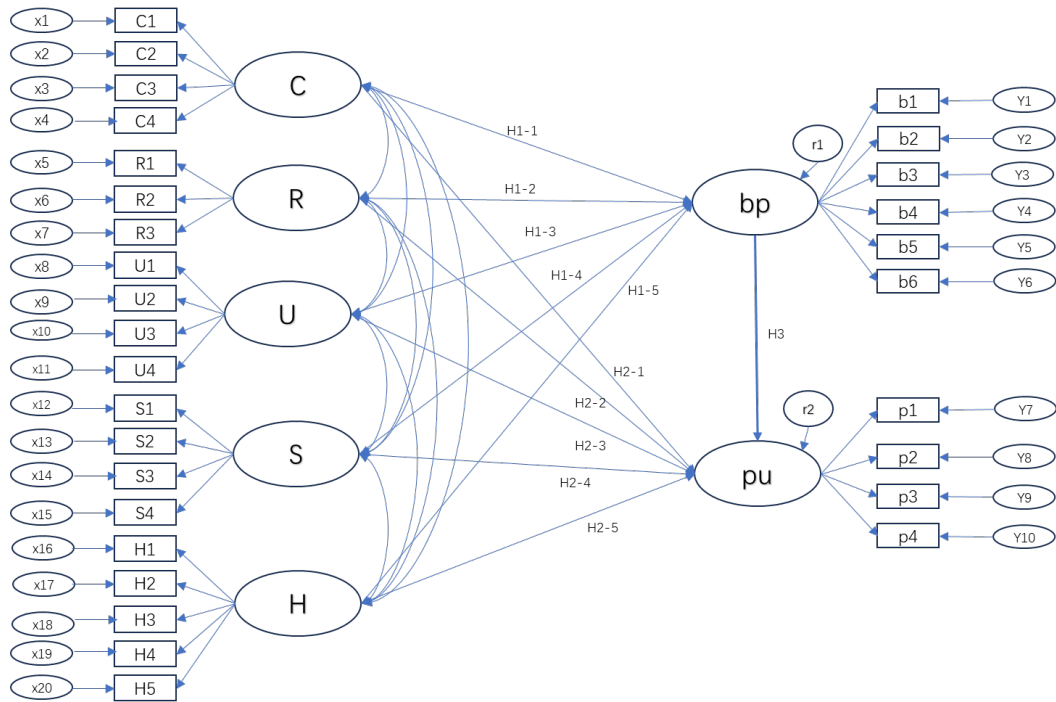
5.4.2 Hypothesis testing

1. Structural equation model fitting

Based on the research design, the structural equation model including all hypotheses is shown in Figure 5.6.

Figure 5.6

Structural equation full model M₀



The Chi-square is 651.143; the degrees of freedom are 188, and the Chi-square degree of freedom (PCMIN/DF) ratio is 3.463, close to 3, indicating that the model fits well; $P=0.000$, so there is no need to modify the model. The model fitting index is $RMR=0.023$, $GFI=0.893$, $NFI=0.951$, $CFI=0.964$, $RMSEA=0.069$. Path coefficient and indicator loading estimates for this model are shown in Table 5.13.

Table 5.13 Path coefficients and indicator loadings

			Standardization	Non-standardized	S.E.	C.R.	P
Path:							
bp	<---	C	0.036	0.034	0.04	2.148	**
bp	<---	U	0.054	0.05	0.06	0.828	0.407
bp	<---	R	0.339	0.382	0.076	5.048	***
bp	<---	S	0.221	0.224	0.092	2.43	0.015 *
bp	<---	H	0.444	0.412	0.051	8.055	***
pu	<---	C	0.103	0.105	0.059	1.779	0.075
pu	<---	U	0.113	0.113	0.09	1.248	0.212
pu	<---	R	0.276	0.333	0.12	2.782	**
pu	<---	S	0.418	0.453	0.141	3.217	***
pu	<---	H	0.645	0.641	0.093	6.898	***
pu	<---	bp	0.131	0.14	0.014	2.229	**
Independent variable correlation coefficient							

			Standardization	Non-standardized	S.E.	C.R.	P
C	<-->	U	0.824	0.599	0.044	13.461	***
U	<-->	R	0.751	0.461	0.038	11.997	***
R	<-->	S	0.89	0.503	0.038	13.081	***
S	<-->	H	0.864	0.593	0.044	13.389	***
R	<-->	H	0.869	0.536	0.041	12.926	***
U	<-->	H	0.808	0.602	0.047	12.947	***
U	<-->	S	0.891	0.609	0.045	13.667	***
C	<-->	S	0.83	0.556	0.041	13.486	***
C	<-->	R	0.753	0.453	0.037	12.289	***
C	<-->	H	0.784	0.572	0.044	13.035	***
Load							
C4	<---	C	0.876	1			
C1	<---	C	0.912	1.098	0.029	31.431	***
C2	<---	C	0.984	1.143	0.113	10.076	***
C3	<---	C	0.882	0.919	0.029	31.695	***
R3	<---	R	0.826	1			
R2	<---	R	0.927	1.058	0.038	27.731	***
R1	<---	R	0.917	1.084	0.04	27.229	***
U4	<---	U	0.91	1			
U1	<---	U	0.626	0.22	0.021	10.427	***
U2	<---	U	0.627	0.383	0.023	16.908	***
U3	<---	U	0.921	0.977	0.03	32.854	***
S4	<---	S	0.893	1			
S3	<---	S	0.881	0.968	0.032	30.181	***
S2	<---	S	0.855	1.009	0.036	28.229	***
S1	<---	S	0.899	1.008	0.032	31.674	***
H	<---	H	0.833	0.988	0.023	28.815	***
5							
H	<---	H	0.892	1.028	0.033	30.892	***
4							
H	<---	H	0.882	0.999	0.033	30.071	***
3							
H	<---	H	0.908	0.976	0.03	32.211	***
2							
H	<---	H	0.891	1			
1							
B6	<---	bp	0.828	0.966	0.046	20.793	***
B5	<---	bp	0.821	0.959	0.047	20.574	***
B4	<---	bp	0.829	0.983	0.047	20.853	***
B3	<---	bp	0.912	0.967	0.03	32.477	***
B2	<---	bp	0.908	0.96	0.03	32.095	***
B1	<---	bp	0.912	0.983	0.03	32.502	***
P4	<---	pu	0.843	1			
P3	<---	pu	0.833	1.109	0.055	20.201	***
P2	<---	pu	0.93	1.112	0.04	27.897	***
P1	<---	pu	0.761	1.173	0.057	20.525	***

Note: * represents P<0.05; ** represents P<0.01; *** represents P<0.001

2. Hypothesis testing results

The hypothesis testing results are as shown in Table 5.14.

Table 5.14

Hypothesis testing results

			Correspondence hypothesis	Standardized coefficient	P	Whether it passes the inspection
bp	<---	C	H: 1-1	0.036	**	Yes
bp	<---	R	H: 1-2	0.054	0.407	No
bp	<---	U	H: 1-3	0.339	***	Yes
bp	<---	S	H: 1-4	0.221	*	Yes
bp	<---	H	H: 1-5	0.444	***	Yes
pu	<---	C	H: 2-1	0.103	0.075	No
pu	<---	R	H: 2-2	0.113	0.212	No
pu	<---	U	H: 2-3	0.276	**	Yes
pu	<---	S	H:2-4	0.418	***	Yes
pu	<---	H	H: 2-5	0.645	***	Yes
pu	<---	bp	H:3	0.131	**	Yes

Note: * represents $P < 0.05$; ** represents $P < 0.01$; *** represents $P < 0.001$

As shown in the table above, regarding the impact of the five dimensions of brand rejuvenation on brand preference, the test results show that the coolness (C), uniqueness (U), self-identification with the brand (S) and happiness (H) has a significant positive impact on brand preference, and uniqueness has an insignificant impact on brand preference. We suspect that this may be because of the emphasis on uniqueness, and too much change will break consumers' existing consumption preferences. Overall, brand rejuvenation has a positive promoting effect on brand preference, and hypothesis 1 is verified.

Secondly, regarding the impact of the five dimensions of brand rejuvenation on brand preference, the impact coefficient of coolness on purchasing behavior is 0.103 ($p=.075$), which shows that coolness has a certain impact on purchasing behavior, but the significance is not high enough. Uniqueness (U), self-identification with the brand (S) and happiness (H) all have a significant positive impact on purchasing behavior (PU). Overall, hypothesis 2 is confirmed. Brand rejuvenation can directly promote and enhance consumers' purchasing actions.

Through the above research, we found that realness, self-identification with the brand and happiness all have a positive role in promoting brand preference and purchasing behavior. Coolness and uniqueness show different levels of acceptance by consumers, and have different influences on consumers' brand preferences and purchasing behaviors.

Third, hypothesis 3 passed the test, which means that brand preference (BP) plays a mediating role in brand rejuvenation and purchasing behavior (PB). Brand rejuvenation can enhance consumers' brand preferences through various strategies such as brand extension, cooperation and co-creation, image renewal, etc., thereby promoting consumers' purchasing behavior. At the same time, brand rejuvenation itself can also directly promote consumer purchasing behavior.

5.5 Comparative analysis across groups

Cross-group analysis is also a test of structural validity of SEM, and can also show the differences in research hypotheses in different sample groups

(Wu, 2013). To further understand whether the hypotheses of this paper are different in different groups, this paper has two groups for comparative analysis: male group and female group^①.

5.5.1 Baseline model

This paper first establishes a baseline model, and then conducts cross-group comparative analysis on this basis.

Based on the full sample model M, two sample groups of males (M_m) and females (M_f) are established. Descriptive statistics are first analyzed for the two sample groups. The skewness coefficients of 30 observed variables of the male group ranged from -0.326 to 0.125, with the absolute value not exceeding the critical value of 3 of normal deviation. The kurtosis coefficients range from -0.167 to 1.252. The absolute value of the kurtosis coefficients is not greater than the critical value of 7 of normal deviation either, and the structure of data conforms to the normal distribution; the analysis of the female group reveals 30 observed variables with skewness coefficients between -0.425 and 1.102 and kurtosis coefficients between -0.322 and 1.139, none of which exceeded the critical value. Both sample populations conform to normal distribution and have no outliers, so ML regression analysis can be performed.

On this basis, two benchmark models are established as shown in Figure 5.7 and Figure 5.8.

^①As mentioned earlier, among the research samples coming from more than 40 cities, 51.2% of the samples are men and 48.5% are women, which is a relatively appropriate gender ratio. In terms of age, 34.8% of the sample is 18-24 years old; 48.7%, 25-34 years old; 14.3%, 35-44 years old, and 2.3% is 45-54 years old. Overall, the majority are young people under 35 years old. People aged 35% and above accounts for only 16.6%, and the age distribution is uneven, so they are not grouped according to age.

Figure 5.7

Male group sample initial model M_m

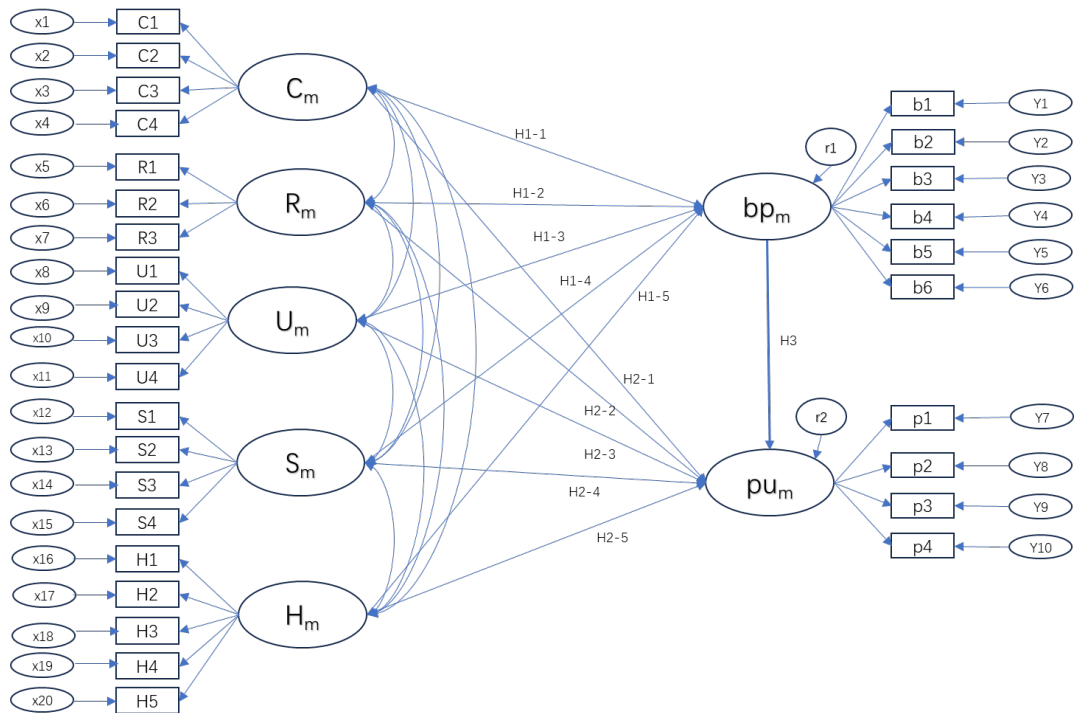
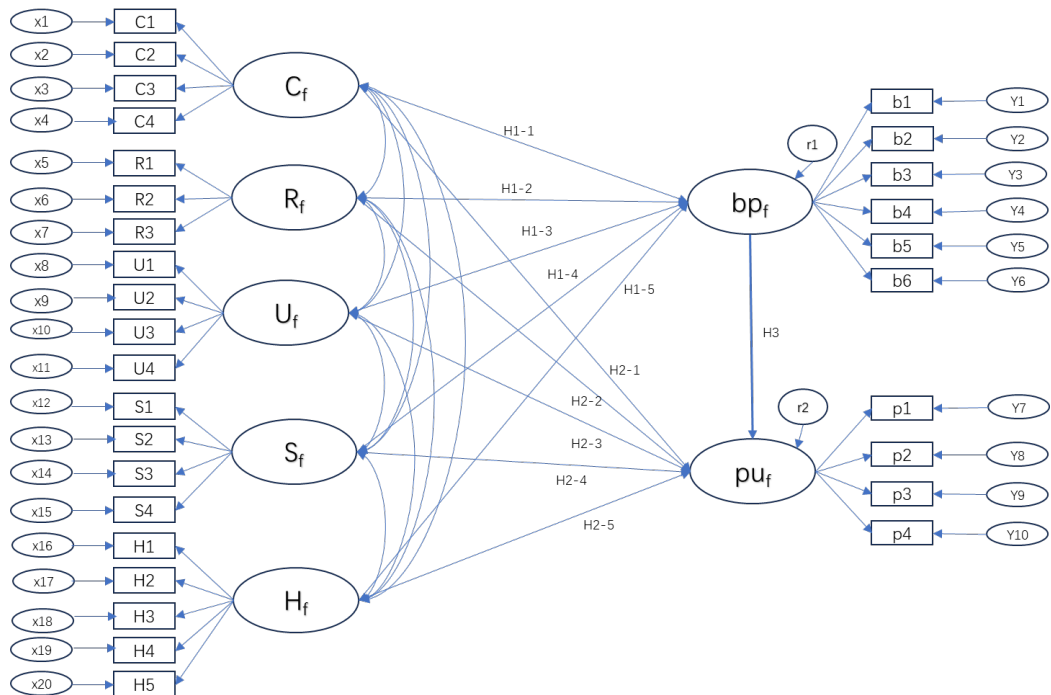


Figure 5.8

Female group sample initial model M_f



5.5.2 Cross-group analysis

Cross-group analysis is performed based on the group baseline model, and the analysis results are shown in Figure 5.9 and Figure 5.10.

Figure 5.9

Male group model (M_m) test results (n=332)

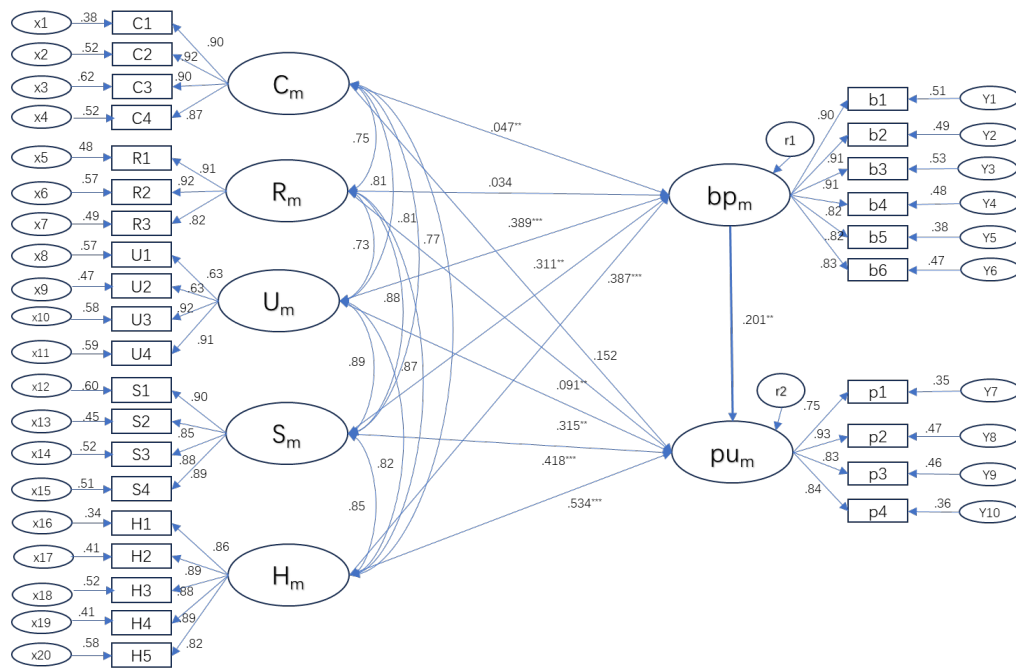


Figure 5.9 shows that in the male group, the conceptual model and main research hypotheses of this paper are verified, and the research model is effective in the male group.

Figure 5.10

Female group Mf test results (n=319)

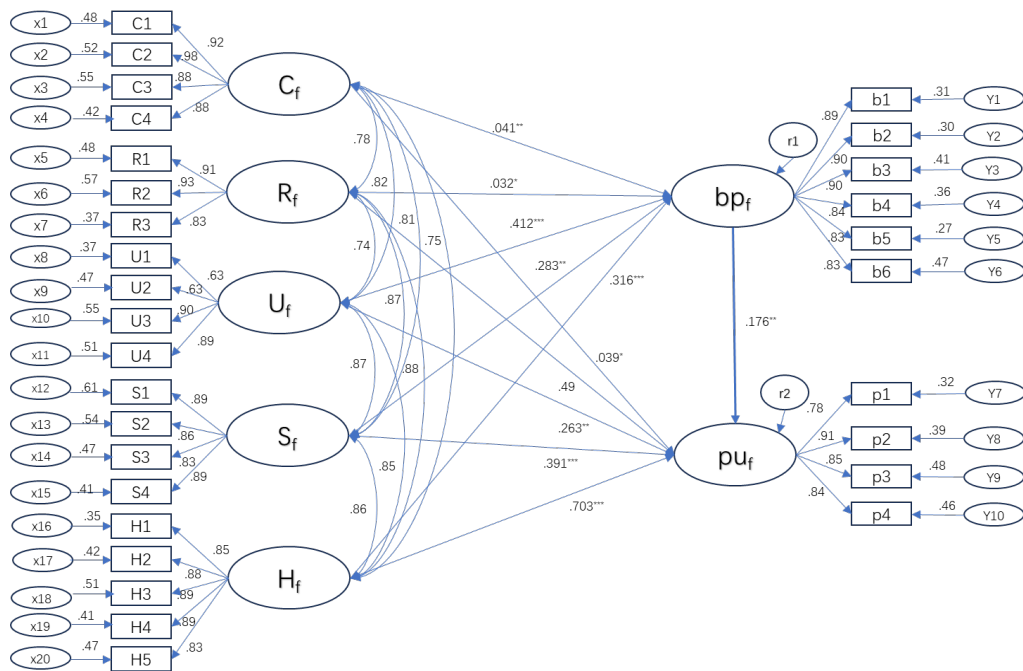


Figure 5.10 shows that in the female group, the conceptual model and main research hypotheses of this paper are verified, and the research model is also valid in the female group.

Table 5.15

Comparison of fitness indicators between the full model and the original model (baseline comparisons)

Model	Chi-square (χ^2)	df	χ^2/df	RMSEA (90% CI)	NFI	CFI	GFI	RM R
Full model (M_0)	651.143 (P=.000)	188	3.463	.069	.951	.964	.893	.023
Male model (M_m)	611.688 (P=.000)	188	3.253	.062	.939	.958	.969	.026
Female model (M_f)	667.111 (P=.000)	188	3.548	.072	.930	.964	.951	.033
Criteria			1-3 excellent; 3-5 good	<0.05 excellent <0.08 good	>0.9 excellent >0.8 good			<0.08, the smaller the

				better
--	--	--	--	--------

Table 5.15 shows that in the single-group analysis, the structural models of the male group and the female group both fit the original model's standard, indicating that the hypothesized model has cross-gender structural validity.

Second, the model comparison measure (Table 5.16) shows the PNFI and PCFI of the initial model for the male cohort in the single-group analysis. Both parsimony-adjusted measures are greater than 0.50, indicating that the multi-group hypothesis can be supported.

Table 5.16

Model comparison measures (parsimony-Adjusted Measures)

	PRATIO	PNFI	PCFI
Full model (M ₀)	.842	.797	.810
Male model (M _m)	.842	.809	.819
Female model (M _f)	.842	.704	.715

It can be seen that the research model has good structural validity through multi-group testing. After passing the fit test, the main hypothesis testing results of the two models are compared, as shown in Table 5.17.

Table 5.17

Gender differences in the impact of brand rejuvenation strategy on brand preference and purchasing behavior

				Male		Female	
		Correspondence hypothesis		Standardized coefficient		Standardized coefficient	
bp	<---	C	H: 1-1	.047	**	.041	**
bp	<---	R	H: 1-2	.034	0.32	.032	*
bp	<---	U	H: 1-3	.389	**	.412	***
bp	<---	S	H: 1-4	.311	**	.283	**
bp	<---	H	H: 1-5	.387	***	.316	***
pu	<---	C	H: 2-1	.152	0.45	.039	*
pu	<---	R	H: 2-2	.091	**	.49	0.12

pu	<---	U	H: 2-3	.315	**	.263	**
pu	<---	S	H:2-4	.418	***	.391	***
pu	<---	H	H: 2-5	.534	***	.701	***
pu	<---	bp	H:3	.201	**	.176	**

The research results show that among the male group, (1) in terms of the impact of brand rejuvenation on brand preference (hypothesis 1), among the five dimensions of brand rejuvenation, except for realness, which has no significant impact on brand preference, the other four dimensions have a significant impact. Overall, brand rejuvenation has a significant positive impact on brand preference. (2) In terms of the impact of brand rejuvenation on purchasing behavior (hypothesis 2), except for coolness that has no significant impact on purchasing behavior, the other four dimensions have significant positive effects. Therefore, overall, brand rejuvenation has a significant positive impact on purchasing behavior. (3) The mediating effect of brand preference (hypothesis 3) is very significant.

In the female group, (1) in terms of the impact of brand rejuvenation on brand preference (hypothesis 1), all five dimensions of brand rejuvenation have a significant impact. Overall, brand rejuvenation has a significant positive impact on brand preference. (2) In terms of the impact of brand rejuvenation on purchasing behavior (hypothesis 2), except for realness that has no significant impact on purchasing behavior, the other four dimensions have significant positive effects. Therefore, overall, brand rejuvenation has a significant positive impact on purchasing behavior. (3) The mediating effect of brand preference (hypothesis 3) is very significant.

Cross-group analysis shows that there are certain differences in the impact of brand rejuvenation strategies on brand preference and purchasing behavior based on gender. In terms of brand preference, women's perception is more acute. The five dimensions of brand rejuvenation (CRUSH) have a positive impact on women's brand preference, while men's brand preference is affected by four factors (CUSH). However, in terms of purchasing behavior, realness has a significant impact on men's purchasing behavior, while women are more significantly affected by coolness.

5.6 Analysis of empirical test results

This paper is based on the research of Bergh and Behrer (2016) and reconstructs the conceptual model and measurement indicators according to the five dimensions of the CRUSH model. Empirical tests show that the model has good consistency and structural validity, and is a useful supplement to the theory in the research field of brand rejuvenation. (Answer the research question 1; fill the research gap 1)

Empirical results show that, overall, brand rejuvenation has a positive impact on apparel companies' brand preference. Brand rejuvenation can also promote more purchases, and it also once again verifies the positive relationship between brand preference and purchasing behavior. However, there are still some areas that require further exploration. For example, the realness indicator has no significant impact on brand preference, and its impact on purchasing behavior is also relatively weak. Whether this difference is an individual phenomenon among apparel companies remains to be

understood through further expanded research. (Answer the research question 3)

There are great differences in the consumption behavior of consumers of different genders in brand preference, so this paper applies cross-group comparative analysis based on gender. Cross-group research results show that this paper model is suitable for both male and female groups. The research results prove that the impact of brand rejuvenation on brand preference and purchasing behavior is still significant in both male and female groups. Brand preference also has an equally significant mediating effect on the two factors of brand rejuvenation and purchasing behavior. (Answer the research question 3)

Chapter VI Summary of Conclusions

6.1 Conclusions

In the Internet+ era, traditional apparel companies face challenges from product concepts, channel scene updates, marketing strategy flexibility and flexibility, and at the same time face the problem of brand aging. New start-ups often have advantages in innovation capabilities, while traditional apparel companies have the advantage of accumulating assets and experience. A large number of customers also means that the brand image is solidifying and the customer base is aging. How to impress potential customers so that the brand is no longer a "brand worn by seniors" is a severe challenge for every existing clothing brand. This paper attempts to construct a brand rejuvenation model theoretically, and explores the effectiveness of the brand rejuvenation strategy through empirical analysis with the help of a survey of consumers of Cabbeen, a Chinese clothing brand with a long history.

6.1.1 The construction of the theoretical model of brand rejuvenation is effective

Under the brand rejuvenation CRUSH measurement framework established by Bergh and Behrer (2016), this paper combines with other scholars' measurement methods and indicators related to brand rejuvenation, and based on coolness, realness, uniqueness, self-identification with the brand and happiness, constructs a measurement model. Moreover, through the qualitative and quantitative empirical tests at each stage via Delphi method

(college student group evaluation) and the factor analysis method, the measurement model is confirmed having a good reliability and validity.

When Bergh and Behrer (2016) construct the CRUSH model, the measurement dimension of coolness overlapped with several other dimensions, such as originality and uniqueness, which affects the reliability and validity of the model construction, and thus affects our follow-up research. Most other scholars use coolness to replace brand rejuvenation, replacing all characteristics with one dimension and lacking structure. Therefore, it is a must to combine the CRUSH model with other research results to build a structural and differentiated brand rejuvenation measurement model.

The brand rejuvenation model established in this paper not only solves the problem of confusion in the internal measurement dimensions of the CRUSH model of Bergh and Behrer (2016), but also lists research of other scholars to make it more comprehensive, well-structured, and more credible. It has promoted the research made based on the current brand rejuvenation theory.

6.1.2 Brand rejuvenation has a positive impact on brand preference and purchasing behavior

Empirical test results show that realness, self-identification with the brand and happiness all have a positive promoting effect on brand preference and purchasing behavior. Coolness and uniqueness show different levels of acceptance by consumers, and have different influences on consumers' brand preferences and purchasing behaviors. This shows that although brand rejuvenation does have a positive role in promoting consumer brand

preferences and purchasing behavior, it also needs to be carried out according to specific situations, especially when it comes to personalization and differentiation. The brand rejuvenation does not fit all.

The research results also prove that brand rejuvenation is indeed an effective strategy to enhance brand equity. Brand rejuvenation cannot only directly affect consumers' purchasing behavior, but also promote consumers' brand loyalty by enhancing consumers' brand preferences and in turn promotes consumers' behaviors such as repurchase, recommendation, and willingness to wait for the brand.

6.1.3 Brand rejuvenation is a complex and long process

From the qualitative research of Cabbeen, we can find that the process of brand rejuvenation is a long and complicated process. From the formulation and implementation of the brand rejuvenation strategy to functioning, companies need to carefully consider the exogenous and endogenous influencing factors of the strategy implementation, and on this basis, clarify its values and vision. They also need to accurately select implementation strategies (such as brand extension, co-creation, etc.) to carefully establish the image of a revitalizing brand in the minds of consumers, thereby affecting consumers' perception of the brand, enhancing consumers' preference for the brand, and thus establishing a good brand-consumer relationship for brand loyalty.

For example, Cabbeen has achieved positive results after implementing rejuvenation, which is mainly reflected in: (1) expansion of customer base: VIP customers have expanded from mainly 25-35 years old to 18-40 years old;

(2) increase in customer viscosity: a customer previously went shopping by himself and then with all family members; (3) Customers' change in brand perception: from the original ordinary domestic men's clothing brand to a high-quality clothing brand suitable for work, leisure, sports, home and other scenarios; (4) increase in brand reputation: from "popular" to "trendy", "cool" and "tasteful". (5) Improvement in business performance. There are also some problems. For example, the Cabbeen is positioned among young customers. Some existing customers cannot accept the brand changes and think that the design is too advanced and refuse to accept the design, resulting in the loss of existing customers. The problem of customer loss caused by brand extension is also something that Cabbeen needs to face.

6.1.4 A brand that touches people's hearts is a revitalizing brand

Brands, like products, also have a process in which consumers' loyalty to the brand evolves from stimulating love, gradually stabilizing preferences, maturing, declining and finally dying. Although the brand life cycle is based on time, the length of time cannot be used to determine which stage of the life cycle a brand is in. The development of brands is uncertain. Some time-honored brands that have existed for hundreds of years may still be in the maturity stage. Mature brand development strategies will not cause them to age. Some newly created brands may face post-maturity just after entering the start-up stage. Brand rejuvenation is an important measure to prevent the brand from entering the aging and decline period in the brand development life cycle. The purpose of brand rejuvenation is to increase brand equity and thereby improve business performance.

A revitalizing brand is a brand that makes people excited. The essence of a rejuvenated brand is the touching qualities of the brand itself. **Therefore, brand rejuvenation is not a strategy nor the brand equity and financial performance brought about by the strategy, but its own touching qualities.**

6.2 Discussion

6.2.1 Reflections on the connotation of brand rejuvenation

There are two theoretical schools of thought on brand rejuvenation: cognitive psychology and social psychology. The latter argues that maintaining consistency between the internal concept of the brand and its external style is key to gaining recognition and competitive advantage by preserving the brand's 'authentic core.' Consistency between the internal concept of the brand and its external style is crucial for creating brand authenticity and aiding in brand recognition. Cognitive psychology emphasizes the importance of the customer in building brand equity, and brand rejuvenation can be achieved by reshaping consumer brand knowledge. This can be accomplished through creative solutions, regardless of the original awareness and brand image.

This study presents a CRUSH measurement model for brand rejuvenation and confidently asserts that the 'authenticity' dimension of brand rejuvenation does not significantly affect brand preference or purchase behavior. The study's empirical findings support the cognitive psychology perspective, while the social psychology school of thought was not validated. Prioritizing consumer preferences over self-identity is crucial for the success of brand.

6.2.2 Further research suggestions

Brand rejuvenation strategy is a multi-dimensional and comprehensive construction. This paper attempts to provide a structured and comprehensive measurement model. However, it must also be noted that the discussion in this paper is based on product-based brand rejuvenation. There is a certain difference between an enterprise providing physical products and providing only services. Jiménez (2022) and others point out that there is a huge difference in brand rejuvenation between service products and physical products (Jiménez-Barreto et al., 2022). In terms of service brand rejuvenation, the interaction between consumers, communities and brands is more important. This also provides a new perspective for further research on brand rejuvenation.

This study solely utilized internal operational information and data from the Cabbeen company, with relatively less utilization of peer information and data. Expanding the sources of data and information can enhance the study's representativeness.

Additionally, this study only examines the impact of brand rejuvenation on market and financial performance. However, it is recommended to further explore the impact of brand rejuvenation on business strategy and sustainable development.

6.3 Suggestions for Chinese apparel companies

6.3.1 Building a revitalizing brand requires enterprises to reshape their strategic orientation

Brand rejuvenation is essentially a move by companies to focus on customers who can generate long-term value, rather than just a simple brand refresh. Therefore, the essence of brand rejuvenation is the continuous strategic updating process from strategy to organization and then to customers.

The brand must be cool, and the company must be energetic. Enterprises must become a learning organization, pay attention to market dynamics, and always track changes in market opportunities (consumer needs, technological updates, cultural conflicts and integration, etc.). They must also pay attention to the growth of capabilities, maintain acumen and excellent action, and quickly transform ideas into product.

Enterprises must adhere to their own principles and values, and cannot sway too much to please consumers, eventually losing the clear positioning of their brands, leading to a decline in brand loyalty and loss of customers. Realness is often difficult to establish among customers and easy to lose. Sean Pillot de Chenecey, a brand expert at the University of the Arts London, believes in his book "The Post-Truth Business: How to Reshape Realness" that brands are usually built on trust, but in a world full of post-truth and mutual suspicion, companies are facing unprecedented crises. The important bond between brands and consumers is cracking, and the reliability being the core of the brand has quietly evaporated. The ones that will survive will undoubtedly be those companies with realness. Customers emotionally

gravitate toward brands that demonstrate realness. They are still more likely to remain loyal to these businesses even though there may be other options.

6.3.2 Tell the brand story well, fit the values of the target group, and enhance the target's self-identification with the brand

Brand identity comes from the alignment of intrinsic values. A powerful brand story helps target build a positive perception of the brand.

Philip Kotler pointed out that story marketing is to attract targets by telling a story that is consistent with the brand concept. In the process of consumers experiencing the storyline, the brand information is subtly implanted in the minds of consumers. "A story that is consistent with the brand concept" emphasizes the "core values of the brand". The establishment of the communication core of the brand story is the process of finding the core values of the brand.

By identifying the core values of the brand, the company can establish the theme of the brand, which may be summarized in just one or two words. The theme of the story behind Dove is "confession" and that behind Apple is "leading". There are countless stories, all supported by an emotion.

6.3.3 Conduct in-depth analysis of consumers, make creative response to needs, and improve consumers' happiness

Consumption happiness is a sense of self-satisfaction obtained by satisfying one's own needs through consumption and consumption-related services. Happiness is closely related to consumers' inner personality, self-esteem level, etc. For example, experimental research in consumer

psychology shows that accidental events in life often have a profound impact on consumer decisions. people often experience personal setbacks in daily life, such as being rejected for job promotions, being rejected from magazine submissions, or being rejected from applying to exclusive clubs. These setbacks may threaten basic aspects of self-perception such as power, intelligence, and belonging. These experiences can lead to feelings of inadequate self-perception or self-contradiction, and people often have an urgent need to repair these issues (i.e., self-healing). When consumers with some kind of self-healing needs come into contact with a certain clothing brand, once they get support from the environment (such as store layout, music, colors, etc.), unique products, fast and thoughtful logistics, and an inclusive attitude, it is easy to generate a positive emotional response to the brand, thereby promoting purchasing actions and generating good brand preference.

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Appendices

Appendix A: Effect of Cabbeen's Implementation of Brand Rejuvenation

City	Before implementation (2017)			After implementation (2018)			After implementation (2019)			After implementation (2020)			After implementation (2021)			After implementation (2022)		
	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)
Guangdong Grandview Mall	1200	10%	1300	1500	30%	1900	1800	32%	2000	1600	20%	1683	1400	19%	1563	1030	20%	1436
Guangdong TeeMall	950	20%	2238	1030	36.00%	2158	946	35%	2240	850	32%	2081	1145	35%	1985	793	40%	2012
Guangdong Baiyun Wanda	800	10%	1260	1000	20%	1428	1200	25%	1568	800	10%	1320	600	10%	1539	650	15%	1658

Continued from previous table

City	Before implementation (2017)			After implementation (2018)			After implementation (2019)			After implementation (2020)			After implementation (2021)			After implementation (2022)		
	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)	Turnover (RM B10,000)	Proportion of new customers (%)	Average order value (RMB)
Chang'an, Guangdong	400	15%	1300	500	35%	1580	550	35%	1670	480	20%	1430	450	19%	1550	444.7	19%	1521
Wuhan	950	10%	1390	11200	29%	1500	12096	10%	1620	11492	5%	1539	10573	3%	1416	9833	5%	1317
Wuhan Flagship	1300	10%	1412	1400	20%	1490	1470	12%	1702	1512	6%	1523	1430	4%	1415	1300	5%	1316
Wuhan Creative City	216	12%	1412	265	30%	1755	337	15%	2169	192	13%	1540	308	10%	1966	242	10%	1806
Ningde Wanda	810	20%	1211	783	27%	1159	938	24%	1386	876	18%	1355	850	20%	1410	645	29%	1433
Cangshan Wanda	1000	30%	2000	1200	40.00%	2000	1000	35%	2000	900	30%	1800	800	25%	1800	800	20%	1700
Quanzhou Wanda	1200	40%	1450	920	35%	1400	970	30%	1250	983	16%	1298	864	18%	1350	768	21%	1527
Xiamen SM	750	13%	1230	665	15%	1280	580	18%	1300	538	18%	1350	428	20%	1460	382	22%	1536

Appendix B: CRUSH Model Initial Scale

This scale is compiled from Bergh & Behrer (2016), *How cool brand stay hot: brand to generation Y and Z* (3rd edition). In this book, the author explains the core connotation of each dimension of CRUSH and lists several examples. On this basis, this paper organizes the main purpose of each element, and presents the following scale in combination with the actual situation of the target company.

Coolness elements	Connotation	Question
Originality	Special elements	I think Cabbeen products have their own unique element of originality
	Special design	I think Cabbeen products are unique.
Popularity rate	Popularity	Many people around me like Cabbeen clothing
	Reputation	I think Cabbeen is a well-known popular brand
Avant-garde	Forward-looking	I think Cabbeen's products are bold and forward-looking
	Subversive	I think Cabbeen dares to subvert trends and is fashionable
Hot topic value	Mention rate	I talked about Cabbeen with my friends

Realness	Connotation	Question
Be honest with itself	Brand mission	Cabbeen's products adhere to the pursuit of high-quality life
	Brand concept	Cabbeen does not blindly follow the trend
	Brand concept	Cabbeen insists on original design
	Brand DNA	Cabbeen advocates nature
Be honest with customers	Brand DNA	Cabbeen actively conveys the brand concept
	Quality commitment	Cabbeen adheres to its quality commitments to customers
Be honest with society	Service commitment	Cabbeen abides by its service commitments to customers
	Social responsibility	Cabbeen has assumed due social responsibilities (such as energy saving, environmental protection, low carbon, public welfare, etc.)

Uniqueness	Question
Unique selling	Cabbeen can conduct sales promotions from the

proposition	perspective of customer interests
	Cabbeen has a sales proposition that is different and better than other men's apparel brands
Unique brand DNA	I can feel Cabbeen's unique brand concept of "subverting the trend"
	I can feel Cabbeen's style of continuous innovation and pioneering fashion
Unique product design	I think Cabbeen's products have unique design details
Unique service design	Compared with its peers, Cabbeen is different and better than its peers in terms of services (including store services, online purchasing services, after-sales services, etc.)
Unique store design	Cabbeen physical stores' decoration design style is unique

Self-identification with the brand	
	Cabbeen's products can well express my personal style and personality.
	Cabbeen's products can often surprise me or make me feel novel (Including brand activities, brand product design, etc.)
	Cabbeen's products bring me a satisfactory experience
	I recognize Cabbeen's product experience and service experience
	I recognize Cabbeen's design concept and brand concept

Happiness	
Stimulate positive emotions	I think the music at Cabbeen's physical store is pleasant (sound)
	I think the store design (including decoration style, layout, etc.) of Cabbeen's physical store makes people feel comfortable (visually)
	I think Cabbeen's product color matching and pattern design make people feel happy (visually)
	I think Cabbeen's products have a comfortable texture (tactile feel)
Unleash your personality	I felt relieved from the stress during the purchase process in the Cabbeen physical store and the use of its products
Alleviate negative emotions	My unhappy feeling will slowly disappear during the purchase process in Cabbeen physical stores and use of Cabbeen products.

Appendix C: Interview Outline

Dear Mr. **, Madam, hello!

Thank you for your support! This survey is mainly for academic research needs, to explore and analyze the implementation effects and influencing factors of the brand rejuvenation strategy of Chinese traditional apparel companies. We chose Cabbeen for case study as it has continued and successfully carried out the brand rejuvenation strategy. Cabbeen's implementation experience will be of great help to the brand rejuvenation of Chinese apparel companies. The personal information and store information herein are anonymous and will not involve any privacy. All information and data will only exist in the form of statistical data in research papers after statistics. If you feel offended in any way, you can stop at any time. We promise not to disclose any information without your permission. Thank you very much for your support!

Interview outline:

1. If it is convenient, please tell us about your work at Cabbeen.
2. When will your store start implementing the rejuvenation strategy? What specific measures have been taken?
3. Could you please talk about the basic economic and cultural background of the area where your store was located when you implemented the brand rejuvenation strategy?
4. Could you please talk about the main marketing techniques used at that time?
5. Please talk about the customer situation before and after implementation
6. What is the competitive landscape faced by this region during implementation?
7. How to overcome the challenges encountered during implementation? If failed, please indicate the reason?
8. What is the effect after implementation?
9. Please share your suggestions for the company's next strategy implementation

That's all for the interview. Thank you again for your support!

Appendix D: Questionnaire

Dear customers! To help us better enhance the Cabbeen and better serve our customers, we kindly ask you to fill in this questionnaire. This questionnaire takes approximately 10 minutes to fill out. Thank you for your support.

1. Your gender: 1 male 0 female

2. Your age: 1. 18-24 years old 2. 25-34 years old 3. 35-44 years old 4. 45-54 years old 5. 55 years old or above

3. Current city:

4. If you were asked to describe Cabbeen in three words, these three words would be: _____ , _____ , _____

5. If you were asked to use three words to describe Cabbeen customers, these three words would be: _____ , _____ , _____

The following expressions, choose the appropriate level according to your feeling

I think Cabbeen clothes are cool	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I can feel Cabbeen's unique brand concept of "subverting the trend"	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think Cabbeen's product style is very "trendy"	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think Cabbeen clothes are very stylish	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen adheres to its quality commitments to customers	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen abides by its service commitments to customers	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen has assumed due social responsibilities (such as environmental protection, low carbon, public welfare, etc.)	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think Cabbeen products have their own unique element of originality	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think Cabbeen products are unique.	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think Cabbeen's products have unique design details	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree

Cabbeen physical stores' decoration design style is unique	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen's products satisfy my pursuit of high-quality life	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen, like me, doesn't blindly follow trends.	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen allows me to "be myself"	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Cabbeen consumers all have unique pursuits like me.	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think the music at Cabbeen's physical store is pleasant (sound)	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think the store design (including decoration style, layout, etc.) of Cabbeen's physical store makes people feel comfortable (visually)	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I think Cabbeen's product color matching and pattern design make people feel happy (visually)	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I felt relieved from the stress during the purchase process in the Cabbeen physical store and the use of its products	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
My unhappy feeling will slowly disappear during the purchase process in Cabbeen physical stores and use of Cabbeen products.	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I like Cabbeen clothing	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I like the brand image of Cabbeen	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I have a fondness for Cabbeen	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
To what extent does "subverting the trend" apply to Cabbeen clothing?	<input type="checkbox"/> Greatly <input type="checkbox"/> Relatively <input type="checkbox"/> Moderately <input type="checkbox"/> Generally <input type="checkbox"/> Not at all
To what extent does Cabbeen embody "focus on quality and pursue design creativity"	<input type="checkbox"/> Greatly <input type="checkbox"/> Relatively <input type="checkbox"/> Moderately <input type="checkbox"/> Generally <input type="checkbox"/> Not at all
To what extent does Cabbeen embody the principle that "operation is based on enhancing brand value, and management is based on building human resources"	<input type="checkbox"/> Greatly <input type="checkbox"/> Relatively <input type="checkbox"/> Moderately <input type="checkbox"/> Generally <input type="checkbox"/> Not at all
To what extent does Cabbeen embody "using Chinese culture to build a world fashion brand"	<input type="checkbox"/> Greatly <input type="checkbox"/> Relatively <input type="checkbox"/> Moderately <input type="checkbox"/> Generally <input type="checkbox"/> Not at all

Overall, I am willing to buy Cabbeen series clothing	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
I often repeat purchases	
I will take the initiative to recommend Cabbeen to my relatives and friends	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree
Even if Cabbeen slightly increases the price, I will still buy it	<input type="checkbox"/> Strongly agree <input type="checkbox"/> Relatively agree <input type="checkbox"/> Moderately agree <input type="checkbox"/> Fairly agree <input type="checkbox"/> Disagree

That's all for the questionnaire. Thank you for your support

Appendix E: Mean, Standard Deviation and Correlation Coefficient

	Mean value	Standard deviation	C1	C2	C3	C4	R1	R2	R3	U1	U2	U3	U4	S4	S3
C1	1.7	0.624	.326**												
C2	1.78	0.653	.402**	.342**											
C3	1.87	0.784	.459**	.400**	.471**										
C4	1.9	0.807	.257**	.337**	.170**	.208**									
R1	1.68	0.657	.252**	.279**	.236**	.244**	.237**								
R2	1.75	0.738	.365**	.365**	.359**	.401**	.270**	.226**							
R3	2.08	0.876	.343**	.362**	.340**	.406**	.270**	.286**	.321**						
U1	1.76	0.705	.260**	.291**	.249**	.260**	.289**	.282**	.272**	.170**					
U2	1.67	0.669	.229**	.290**	.241**	.283**	.252**	.302**	.228**	.284**	.349**				
U3	1.71	0.664	.281**	.240**	.272**	.299**	.312**	.309**	.315**	.308**	.221**	.239**			
U4	1.91	0.768	.343**	.294**	.345**	.384**	.275**	.329**	.333**	.327**	.234**	.232**	.218**		
S4	1.75	0.733	.329**	.322**	.304**	.300**	.291**	.218**	.333**	.297**	.306**	.267**	.240**	.250**	
S3	1.8	0.754	.299**	.342**	.303**	.409**	.229**	.295**	.284**	.348**	.249**	.304**	.224**	.233**	.280**
S2	1.78	0.742	.336**	.352**	.375**	.380**	.315**	.334**	.414**	.309**	.328**	.246**	.380**	.326**	.277**
S1	1.9	0.778	.357**	.357**	.357**	.461**	.287**	.253**	.442**	.394**	.274**	.303**	.319**	.329**	.339**
H4	2.04	0.876	.350**	.377**	.408**	.374**	.252**	.259**	.345**	.353**	.349**	.298**	.333**	.280**	.272**
H3	1.84	0.771	.347**	.383**	.359**	.451**	.245**	.272**	.331**	.347**	.347**	.284**	.262**	.391**	.264**
H2	1.86	0.787	.306**	.342**	.313**	.257**	.293**	.329**	.291**	.343**	.352**	.372**	.284**	.278**	.274**
H1	1.71	0.653	.227**	.296**	.337**	.325**	.198**	.260**	.416**	.319**	.196**	.199**	.334**	.215**	.213**
B6	2.09	0.86	.323**	.312**	.348**	.346**	.226**	.315**	.438**	.365**	.271**	.224**	.334**	.290**	.242**
B5	1.9	0.776	.302**	.400**	.261**	.288**	.284**	.331**	.323**	.351**	.302**	.328**	.259**	.306**	.330**
B4	1.74	0.661	.331**	.257**	.316**	.355**	.253**	.301**	.368**	.265**	.304**	.284**	.384**	.259**	.349**
B3	2.11	0.818	.320**	.294**	.333**	.374**	.237**	.262**	.301**	.245**	.220**	.228**	.311**	.311**	.265**
B2	2.09	0.79	.294**	.346**	.282**	.328**	.308**	.269**	.268**	.298**	.268**	.272**	.340**	.295**	.284**
B1	1.9	0.697	.317**	.332**	.298**	.329**	.258**	.264**	.398**	.325**	.336**	.286**	.372**	.302**	.313**
P4	1.82	0.753	.372**	.313**	.335**	.381**	.309**	.240**	.460**	.291**	.303**	.253**	.337**	.359**	.332**
P3	2.14	0.836	.319**	.309**	.251**	.286**	.235**	.243**	.387**	.333**	.234**	.229**	.278**	.265**	.324**
P2	1.87	0.826	.307**	.320**	.353**	.339**	.238**	.223**	.367**	.275**	.182**	.197**	.326**	.304**	.326**
P1	1.99	0.841	.382**	.343**	.365**	.429**	.360**	.285**	.474**	.357**	.263**	.259**	.391**	.407**	.315**

Continue the above table

	Mean value	Standard deviation	S2	S1	H4	H3	H2	H1	B6	B5	B4	B3	B2	B1	P4	P3	P2	P1
S2	1.78	0.742	.269**															
S1	1.9	0.778	.369**	.381**														
H4	2.04	0.876	.364**	.380**	.362**													
H3	1.84	0.771	.363**	.350**	.388**	.355**												
H2	1.86	0.787	.300**	.291**	.235**	.397**	.294**											
H1	1.71	0.653	.248**	.356**	.425**	.311**	.255**	.168**										
B6	2.09	0.86	.304**	.364**	.446**	.414**	.285**	.281**	.415**									
B5	1.9	0.776	.282**	.353**	.304**	.332**	.334**	.341**	.264**	.266**								
B4	1.74	0.661	.326**	.375**	.456**	.370**	.345**	.313**	.348**	.362**	.223**							
B3	2.11	0.818	.270**	.346**	.362**	.398**	.348**	.225**	.353**	.340**	.264**	.463**						
B2	2.09	0.79	.281**	.354**	.281**	.380**	.291**	.369**	.226**	.269**	.358**	.309**	.250**					
B1	1.9	0.697	.355**	.307**	.338**	.469**	.337**	.381**	.324**	.352**	.397**	.330**	.373**	.388**				
P4	1.82	0.753	.300**	.374**	.373**	.367**	.382**	.335**	.332**	.324**	.259**	.403**	.406**	.403**	.460**			
P3	2.14	0.836	.307**	.235**	.396**	.382**	.346**	.331**	.257**	.374**	.272**	.313**	.259**	.397**	.393**	.355**		
P2	1.87	0.826	.252**	.343**	.366**	.435**	.347**	.251**	.340**	.296**	.290**	.371**	.386**	.351**	.380**	.455**	.318**	
P1	1.99	0.841	.299**	.443**	.459**	.435**	.383**	.291**	.424**	.406**	.295**	.443**	.505**	.385**	.449**	.534**	.367**	.510**

